

# THE MUSICAL TIMES

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FORTIETH SEASON, 1910-11.  
PROSPECTUS.

### "ELIJAH" - - MENDELSSOHN.

THURSDAY, NOVEMBER 3, AT 8.

MISS AGNES NICHOLLS	MISS EMILY SHEPHERD.
MADAME KIRKBY LUNN	MISS EDITH LEITCH.
MR. MORGAN KINGSTON	MR. HERBERT THOMPSON
MR. EDMUND BURKE	MR. STEWART GARDNER

### MASS IN B MINOR - - BACH.

THURSDAY, DECEMBER 1, AT 8.

MISS PERCEVAL ALLEN.  
MISS PHYLLIS LETT.  
MR. LLOYD CHANDOS.  
MR. WILLIAM HIGLEY.

### "MESSIAH" - - HANDEL.

MONDAY, JANUARY 2, 1911, AT 8.

MADAME MARY CONLY.  
MADAME CLARA BUTT.  
MR. BEN DAVIES.  
MR. KENNERLEY RUMFORD.

### "THE SONG OF HIAWATHA"

(COLERIDGE-TAYLOR).

THURSDAY, FEBRUARY 2, 1911, AT 8.

MISS AMY EVANS.  
MR. MORGAN KINGSTON.  
MR. WILLIAM HIGLEY.

### "THE DREAM OF GERONTIUS"

(ELGAR).

ASH WEDNESDAY, MARCH 1, 1911, AT 8.

MISS PHYLLIS LETT.  
MR. GERVASE ELWES.  
MR. FREDERICK RANALOW.

### "KING OLAF" - - ELGAR.

AND ANOTHER WORK.

THURSDAY, MARCH 30, 1911, AT 8.

MISS AGNES NICHOLLS.  
MR. BEN DAVIES.  
MR. EDMUND BURKE.

### "MESSIAH" - - HANDEL.

GOOD FRIDAY, APRIL 14, 1911, AT 7.

MADAME GLEESON-WHITE.  
MADAME KIRKBY LUNN.  
MR. LLOYD CHANDOS.  
MR. HARRY DEARTH.

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CONCERTO in G minor (No. 2) (Op. 8) for Solo Violin, Strings, and Organ .. .. . Vivaldi.  
CONCERTO in A minor (No. 22) for Violin and Orchestra .. .. . Viotti.  
SYMPHONY in E flat ("The Philosopher") .. .. . Haydn.  
CONCERTO in D for Violin and Orchestra .. .. . Beethoven.

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Nov. 5. BACKHAUS.  
Nov. 19. JOHANNE STOCKMARR.  
Dec. 3. MISCHA ELMAN.

1911.

Jan. 21. JACQUES THIBAUD.  
Feb. 4. EMIL SAUER.  
Feb. 18. MORIZ ROSENTHAL.  
Mar. 4. KREISLER.

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MICHAELMAS TERM began Monday, September 26.

LECTURES on "The Principles of Interpretation" will be given by Mr. TOBIAS MATTHAY, F.R.A.M., on Wednesdays, October 12 and 19, at 3.15.

FORTNIGHTLY CONCERTS, Saturdays, October 15 and 29, at 8. Next Examination for LICENTIATESHIP (L.R.A.M.) will commence about December 19. Last day for entry, October 31.

An Examination of persons engaged in the TRAINING OF CHILDREN'S VOICES is held annually in September and during the Christmas vacation, and a Certificate is granted to successful candidates. A Course of Lecture-Lessons in preparation for the Christmas Examination begin October 1, at 9.30.

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MR. THOMAS BEECHAM.



MR. THOMAS BEECHAM.

# The Musical Times

AND SINGING-CLASS CIRCULAR.

OCTOBER 1, 1910.

## MR. THOMAS BEECHAM.

No other musical enterprise of recent years attracted such wide attention as that launched upon the musical world by Mr. Thomas Beecham in the spring of this year. Mr. Beecham had indeed already achieved distinction by his skilful orchestral conducting, and his pertinacity in bringing forward comparatively unknown orchestral and choral works of native and foreign composers. In constructing his programmes he seemed to give no thought to their possible popularity or drawing power. He was content to take great pains to prepare the music and to leave the rest to the public. Amongst the British composers thus encouraged we may mention Delius (whose 'Sea Drift' and 'Mass of life' were given first performances in London), Vaughan Williams, Arnold Bax, Balfour Gardiner, Norman O'Neill (of 'Blue Bird' fame), Frederic Austin, Holbrooke, W. H. Bell and others.

But the presentation of a series of operas at Covent Garden, the home of a powerful and well-established opera syndicate, whose practical monopoly of grand opera in London was thus boldly challenged, was a far greater business. The list of works announced included 'Elektra' (Strauss), 'L'Enfant Prodigue' (Debussy), 'Tristan' (Wagner), 'Hänsel and Gretel' (Humperdinck), 'Carmen' (Bizet), 'The village Romeo and Juliet' (Delius), and 'Ivanhoe' (Sullivan), and they were all performed. 'Elektra,' as all the world knows, was the greatest attraction, and whatever opinions were held as to the art-value of this remarkable work, the performances under Mr. Beecham's own direction, firmly established his reputation as an operatic conductor. This Covent Garden season was followed by a summer season of Opéra-comique at His Majesty's Theatre, where a series of operas was presented with lavish expenditure and perfection of ensemble that still further enhanced Mr. Beecham's reputation. Not the least noteworthy feature of this season was that all the operas were performed in English, and that nearly all the artists were British.

And now a long season of autumn opera is announced to be given at Covent Garden from October to Christmas. For this series the orchestra has been augmented, two separate choruses have been trained, and many of the most experienced native and foreign operatic artists have been engaged. Where did Mr. Beecham get the training to enable him to cope with these onerous and difficult tasks, and where did he get the ease and mastery he exhibits? The answer to the first of these questions is that he has had no musical training of the academic kind, and that

his previous experience of conducting opera at least has been slight. His success is derived from the fact that he has great natural capacity, and that the task of conducting is a congenial one.

Mr. Thomas Beecham was born near Liverpool on April 29, 1879 (or 1880, he is not sure which). During his childhood no special efforts were made to develop his musical faculties on the technical side, but from the seventh to the ninth year of his age an elaborate orchestration possessed by his father was his almost daily delight. This instrument had an extensive repertory, including long extracts from Wagner's operas. Thus the eager young listener made the intimate acquaintance of the most modern harmonies and musical effects while his mind was receptive and plastic. The consciousness of the great influence this exceptional experience had upon his future career induces Mr. Beecham to maintain that the more usual plan of studying the chronological development of music is a mistake. He would reach the classic formalists—Haydn, Mozart, Beethoven—through the modern and advanced composers. If in youth attention is given only to the archaic, the taste is unduly biassed, and later music is judged by a narrow standard. As in music so in philosophy: he would begin with Nietzsche and proceed to Bacon. Mr. Beecham contends, and surely with much truth, that a great proportion of the people who attend musical performances never really get sufficiently acquainted with fine artistic works to *hear* the music to which they listen. They do not catch the harmonies, the subtleties, or even the broader features, but simply some of the more superficial qualities.

In due time Master Thomas was sent to Rossall School (Lancashire), and he worked his way up to the 'sixth,' in which form he spent the last two years of his school life. Whilst at this excellent establishment he had pianoforte lessons, and some intermittent lessons in composition from Dr. Sweeting. His next educational step was to Wadham College, Oxford, where he read with the laudable and interesting intention of gaining a double-first in classics and history. But before a year had passed he concluded that he had assimilated enough of this sort of education whilst at Rossall and, perhaps with a feeling that coming events cast their shadow before, he withdrew from the University. Whilst at Oxford he did not attempt serious musical study. A few lessons in harmony and composition from Dr. Varley Roberts served to convince him that he was not made the right way to appreciate the usual English methods of approaching these subjects.

After Wadham, Mr. Beecham, in 1899, whilst he was nineteen (or twenty) years of age, returned to his father's residence at Huyton, near Liverpool. Here his cravings to conduct were gratified. He founded an amateur orchestra, which was liberally assisted by members of the Hallé Orchestra on important occasions. This experience culminated on an occasion during the mayoralty of his father,

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Mr. Joseph Beecham. At an entertainment given by the Mayor, a full professional orchestra was engaged, and Dr. Richter was to conduct. But that great man fell ill suddenly, and young Beecham, with remarkable courage, not to say audacity, stepped into the breach. There were no full-scores available, but this occasioned the youth no dismay, for, gifted with an exceptionally good memory, he knew by heart all the pieces to be performed. The following were the chief items in the programme:

Symphony, C minor	- - -	Beethoven.
Overtures { 'Meistersinger' }	- - -	Wagner.
{ 'Tannhäuser' }	- - -	
Symphony 'Pathétique'	- - -	Tchaikovsky.

and a work by Berlioz. The success of this event gave the budding conductor confidence, but it did not immediately fructify, for he did nothing with music for the next two or three years. Then, in 1902, he came to London with the idea of gaining more experience as a conductor. At that time Mr. Kelson Truman was organizing a touring opera company, and Mr. Beecham was introduced to him as a candidate for the conductor's post. Mr. Truman asked whether Mr. Beecham knew the operas to be done, and the reply took the convincing form of the candidate playing from memory selections from the works to be performed. Mr. Beecham's recollections of this tour are pleasant, inasmuch as he gained so much valuable experience. But there were difficulties fairly often, some of which were owing to the inconvenient thirst of many members of the orchestra. They were in the habit of taking a bar's rest before the performance began. After the tour Mr. Beecham retired into complete obscurity for about a twelve-month, and devoted himself to composition. Three operas—two of which were to English words (the libretto of one was also by Mr. Beecham), and one to Italian words—were the fruit of this period of seclusion. These works have never been performed, and the composer does not appear sanguine that they will be. The score of one is lost, but no doubt at a pinch Mr. Beecham could write every note of it from memory. What if the enemy (if there is one) got hold of this score and performed it? Asked whether he has composed anything in classic form, Mr. Beecham states that once he spent three weeks in trying to compose the first movement of a sonata, and this effort persuaded him that this form of composition at least was not in his line. In 1904, Mr. Beecham went to the Continent and heard much music, and in 1905 he returned to England determined to renew his experiences as a conductor. He gave a trial concert with the Queen's Hall Orchestra, the programme of which consisted of 18th century music, mainly of the French and Italian schools. This, to his astonishment, was warmly welcomed in critical quarters, but although pressed to give further concerts he did not at the time respond. In 1906 he resolved to form an orchestra for his own purposes, and in this way the New Symphony Orchestra came into

being. A series of concerts was announced, and given with at least musical success. The Orchestra was increased in numbers in 1907, and again in 1908, and its performances of works not otherwise to be heard in London occasioned great interest. In 1909 there was unfortunate disagreement, and conductor and band parted. The next step was the formation of a totally new band styled the Beecham Symphony Orchestra, which is now also the opera orchestra. Its services are exclusively engaged by Mr. Beecham during about eight months of the year, and it is claimed that it is now the most employed orchestra in Europe. Sunday concerts are part of the autumn scheme at Covent Garden. This suggests a strenuous seven-day week for the orchestral players. But Mr. Beecham, alive to this disadvantage, states that other orchestras will be engaged for the purpose of these concerts.

Mr. Beecham's experience of foreign and native operatic singers leads him to the generalization that in this country there are too many musicians and too few artists. The oratorio and the song obsess our singers and fix a non-dramatic style. Think how many of our best-known singers never learn anything but a limited repertory of songs, in studying the interpretation of which they will spend as much time as would suffice to enable them to learn an operatic part. It is otherwise abroad. There the ruts of a singer's training all lead to opera. Until we have an opera company in every fair-sized town, we cannot educate our singers to become dramatic artists. American singers often succeed in fitting the demands of the situation because they have the foresight to obtain training in quarters where opera is the atmosphere.

That Mr. Beecham has no lack of faith in the potentiality of native vocalists is obvious from the fact that this year he has afforded them opportunities on an unprecedented scale. He speaks warmly of their abilities as singers, and is encouragingly optimistic as to the future.

A conductor's skill is perhaps better gauged at rehearsals than at performances. From the standpoint of the technique of conducting, the welding process is even more interesting than the finished product. Observation at Mr. Beecham's rehearsals enables one to account for his success. First, he is alert, confident, and cool—all qualities that keep steady that very unstable equilibrium the modern full orchestra, plus soloists and chorus singing from memory. Dante, had he known of this world, might have changed the venue of his 'Inferno' and his 'Paradise.' Then Mr. Beecham's rhythmic sensitiveness, keen ear, and exceptional memory are valuable and indispensable assets. To all this he adds the enthusiasm and vitality of youth—he is only thirty (or thirty-one) years of age.

Mr. Beecham speaks darkly and mysteriously of his schemes for next spring, which are to be divulged in a few weeks. Asked his opinion as to the Hammerstein grand opera scheme, which is now apparently taking definite shape, he generously wished it success. At least it may provide a comfortable opera house for some one else to fill!



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The possibilities of establishing national opera in this country have been discussed *ad nauseam*. The ideal is the hope and despair of the musical patriot. But no one will be disposed to deny that Mr. Beecham's bold and remarkable enterprise has brought realization many steps nearer than it appeared to be a year ago.

## ELGAR'S VIOLIN CONCERTO.

BY ERNEST NEWMAN.

In the old days it was *de rigueur* for almost every instrumental composer who was worth his salt to write a concerto; even Chopin felt himself compelled to produce two, though the orchestra in itself had no attraction for him. Latterly, however, the form seems to have dropped a little out of fashion among the bigger men. The explanation probably is two-fold: on the one hand the modern composer rather resents the prominence necessarily given to the violinist or pianist in his work, and is uncertain how to harmonize the just claims of the soloist with his own freedom and sincerity of conception. On the other hand, instrumental music has mostly run of late on poetic rather than abstract lines, and the concerto has had to suffer some of the neglect that has befallen its bigger brother the symphony. Strauss wrote a Violin sonata when he was young, but we can hardly imagine him taking up the concerto or the symphonic form now. We cannot think of Debussy and a concerto at the same moment. The only living composer of distinction, in fact, who has hitherto done something to keep the concerto form alive is Sibelius, with the Violin concerto he published a few years ago. Now Elgar, fresh from his remarkable success with the symphony, has taken up the somewhat neglected form, and the result is a Violin concerto (Op. 61) that will be performed for the first time by Mr. Kreisler at a Philharmonic concert on November 10 next. It is peculiarly fitting, after all, that Elgar should write a concerto for the violin, for it is an instrument of which he has had a thorough practical knowledge for many years. He had at one time, indeed, an idea of coming out as a solo violinist, and studied under Pollitzer, in his twenties, with that end in view. One of his early works (Op. 24) is a set of five 'Etudes caractéristiques' for the violin, designed to exploit certain capabilities of the instrument.

Any attempt at a full critical estimate before performance of a work of this magnitude, containing so much that is new and dazzling in the writing for the solo instrument, would be an impertinence. One may, however, express the delight one has had in reading and re-reading it, and one's own feeling that it is wholly worthy of the composer of the Symphony that has been pleasing us all so hugely for the last couple of years. It will probably affect its hearers, as that did, with the sense that new life has

been breathed into an old form that was in danger of decay, and that everywhere the personality of its author speaks through it. Elgar has now a style, a personal idiom, that no one who knows his work in the mass can mistake. The present Concerto could not possibly be attributed to anyone else. It is signed 'Edward Elgar' in a thousand places—one might almost say in every bar; withal there is no repetition of anything that has been said in any previous work of his. A man's voice can be the same from year to year, yet the things he utters with it may be infinite. I lay a little stress on the point, because the very pronounced character of Elgar's present style—melodic, harmonic, and rhythmic—may lead a superficial hearer to think here and there in the concerto that he catches an echo of the Symphony. There is, as a matter of fact, a similarity of idiom—that is inevitable; but there is no repetition of idea, just as any two of Balzac's or Meredith's novels tell a different story, though the prose style has the same strongly-marked characteristics in both.

The Concerto—which, by-the-way, is in the key of B minor, and in three movements—is scored for a small orchestra as orchestras go nowadays, and so will be practicable for bands of moderate size. It is scored simply for strings, two each of the wood-wind (flutes, oboes, clarinets and bassoons)—with contra-fagotto *ad libitum*—four horns, two trumpets, three trombones—with tuba *ad libitum*—and timpani. The three movements correspond to the usual Allegro, Andante, and Allegro, with some distinctive features of their own; there is no Cadenza, for example, in the first movement, while that in the Finale is accompanied by a portion of the orchestra (strings divisi, horns and timpani). It is written out in full, of course, and not left in any way to the discretion of the soloist.

The thematic material of the first movement is presented very pithily. The second subject is a distinct theme that preserves its individuality unchanged in each one of its reappearances. There is no first subject, in the strict sense of the word; we have instead four thematic fragments that enjoy practically equal power throughout the whole development of the movement. At their first appearance, however, they are woven into one continuous melody. It occupies merely some twenty bars, and the first effect, as I have implied, is that of a single theme; yet each of the four limbs of it, as it were, has a life of its own, and, in the development that follows, is made to generate or branch out of all or any of the others with perfect ease and naturalness. The preliminary statement of the thematic material is thus masterly in its force and concision; while in all the subsequent development there is not a trace of hesitation, of labour, or of text-bookishness; it all grows naturally and logically. The form is thus extraordinarily satisfying; one has a delighted sense of an inevitable and harmonious evolution, like that of a complex organism. Here are the four themes that between

The possibilities of establishing national opera in this country have been discussed *ad nauseam*. The ideal is the hope and despair of the musical patriot. But no one will be disposed to deny that Mr. Beecham's bold and remarkable enterprise has brought realization many steps nearer than it appeared to be a year ago.

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them make up the first-subject group, in the order in which they occur in the orchestral introduction:

*Allegro. ♩ = 100.  
nobilmente.*

No. 1a. *mf* *con Ped.*

No. 1b. *f* *dim.*

No. 1c. *f*

*a tempo.*

No. 1d. *f p* *Ped. \* Ped. \* Ped. \* Ped. \**

They are briefly stated, the last being enlarged upon slightly, and then we are taken without a break into the second subject. At its first entry it has a little echo after its real constituent phrases, and its harmonization differs slightly from that of its later and fuller statement, which, therefore, it will be better to quote here (although, as will be seen, it only occurs in this form *after* the entry of the solo violin):

No. 2. *a tempo, semplice.*  
*p p dolce.*  
*a tempo.*

On its first appearance in the orchestra it is made the text for some ravishing dialogue between the wood-wind and strings. Later on, however, when the soloist takes it up, it will be seen to be a violinist's theme *pur sang*. It is one of the loveliest snatches of melody Elgar has ever written, and one may safely prophesy that it will long haunt the memory of whoever hears it. It is the perfect feminine counterpart and complement of the masculine themes in the first-subject group. These are now repeated (with the exception of No. 1c). Then the solo violin enters in most effective style—all the more effective for its unexpectedness and its modesty. The orchestra is obviously about to wind up the preliminary exposition with a final delivery of No. 1a; but before it can finish, the solo violin takes the word out of its mouth as it were. The first entry of the violin is thus in a form that the older school, both of composers and of players, would have objected to as drawing insufficient attention to itself. There is no flourish, no stepping into the centre of the stage and waiting for the limelight; its first utterance is merely the end of a sentence begun by the orchestra; but the quality of the phrase (it is marked *Molto largamente e nobilmente*) and the colour it acquires from being set in the lowest part of the violin compass, make the utterance one of the utmost gravity and the most arresting force.

It would serve no useful purpose to describe in mere verbal detail the course of the rest of the movement. Nos. 2a, b, c and d, are developed in all kinds of ways and with many varieties of mood; No. 2 almost always keeps its exquisite gentleness of appeal, except for a moment or two, such as that in which the wood-wind and strings gather it up in mighty waves, while the horns tear their way downward through the tissue; or a later moment in which the violin soars above it passionately, though here it almost instantly quietsens down into the sensitive mood that we usually associate with it. There is comparatively little episodic matter in the movement, the great bulk of it being evolved from the themes I have quoted above. As in the Symphony, we always get the feeling that we are not listening to mere music-making, not witnessing a mere attempt to fill a conventional form, but following up a long and always interesting trail of human experience; all this music has been lived before it was put on paper. It all has the same highly-strung, nervous quality as the Symphony; and in the naturalness of the sequence of its moods, the ebb and flow of passion in it, it gives us the same impression as its predecessor of the thinking controlling the form, instead of the form controlling the thinking. The writing for the violin is brilliant enough to satisfy the most ardent virtuoso; but, needless to say, there is not a bar of it put in for merely violinistic effect; the soloist is there in the service of the music, not the music in the service of the soloist. The interest of the movement keeps piling up to the end. The solo violin mounts up and up in eager phrases; No. 1a comes out in firm outlines for the last time, and two or



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three curt, incisive chords clinch it all like the final word of demonstration in a long and close argument.

The Andante is largely founded on a beautiful, song-like theme of the simplest possible character, the savour of which may be had from the following quotation :



Alternating with this is a theme that had better be quoted, not in its original form, but in the shape in which it grows to considerable importance in the sequel :



No. 4, and another song-like melody that is associated with it—the outline of it alone can be quoted here :



—are subjected to some variation, whereas No. 3, except for a bar or two, always preserves the same air of touching simplicity. It is the orchestra's property each time, the solo violin mostly having a counterpoint to it that sometimes occupies an inner part and at others soars above it. There are passion and strength in the middle section of the movement, but they are closed in on both sides by the tranquil No. 3. For the violin there is some exquisite cantabile writing and some expressive arabesque. The movement grows more and more thoughtful and refined as it nears its end ; and, as in the Allegro, we are struck by the sincerity and the emotional continuity of it.

From the dream-world of the Andante we get back to very vigorous real life again in the Finale. The orchestral tissue is at first mostly composed of a succession of rich and solid harmonies, over which the solo violin scuds about in rapid, brilliant figures. The themes proper to the movement are all of a breezy character ; they cannot all be quoted here, but the most important of them :



and :



will serve to show the type. The ornamentation that entwines this last in the solo violin is especially rich and ornate, and will tax all the player's powers.

Nos. 6 and 7 are worked out with splendid fire and energy, but at length these ebullient spirits are checked, a new mood coming into the music with the advent of the noble No. 4 from the second movement. It is worked out in lofty style, then gives way for a moment to the earlier and breezier matter—with the solo violin striding along high above it ; and we settle down by slow stages into the Cadenza. This, so far from being made a mere medium of display, is one of the most thoughtful and moving sections of the Concerto. As already stated, it is mostly accompanied. The strings are divided practically throughout, the firsts playing *con sordini*, the seconds *pizz.-trem.* The direction for the latter effect is, 'The chords should be "drummed" softly with three or four fingers.' The effect will be novel—as of distant Æolian harps murmuring above and below the solo violin. For thematic material it draws on the first and second movements. First of all we have No. 1a given out slowly and meditatively by the orchestra, the violin answering with No. 1d in the same subdued spirit. It ends with a fine rhetorical gesture, breaks off into arabesque, and resumes as thoughtfully as before with No. 1d, which merges into a hint of the second subject of the first movement (No. 2). This theme is not further pursued, however, until after some rapid and expressive work in the violin, that is really a fantasy upon the two long-drawn harmonies in the orchestra. Finally No. 2 comes out in fuller form, followed shortly afterwards by the strains of No. 4, with No. 2 as its cadence. No. 1a tries to assert itself, *agitato*, in the orchestra, but the violin takes it up *Nobilmente e espressivo*,

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So much for what one can make of the Concerto from the score alone. One looks forward eagerly to hearing it in all its wealth of orchestral colour, and with the brilliance or the pathos that the solo violin will give to it. And now we are all the more hungry for the second symphony.

#### RHYTHM.

By T. H. YORKE TROTTER.

That rhythmic movement is a necessity to mankind can easily be seen if we cast our thoughts back to the time when the human race was in its infancy. Primitive man had neither the strength nor the agility to enable him to compete in the struggle for existence with the huge creatures that existed in times long before historic periods. His chances of survival lay in one thing only—his superior intelligence—which enabled him to combine with his fellow-men and thus to multiply his power. Now combination is impossible without rhythmic movement. To enable two men to pull down the branch of a tree with which to fashion a shaft for a sharpened stone, it was necessary that both should pull at the same time. All combined labour demands a certain rhythm among the workers, without which their efforts would be futile. And so in the struggle for existence rhythmic movement became a necessity, and the feeling for rhythm was deeply implanted in mankind.

Another fact must also be noticed—movement is the expression of emotion. A child will show his feelings by dancing, clapping his hands, and other movements. Motion of some kind is the primitive way of expressing the feelings. It is therefore without surprise that we find the first art of any kind to consist in the rhythmic motion of the dance. Dances were and still remain the chief mode of expression among savage peoples, and it is to this love of rhythmic motion that we owe one of the two elements in our art of music. The time element always has been and always will be the chief means in music by which our emotional nature is touched. Without it music would be but a cold and lifeless thing without form and void.

The importance, therefore, of rhythm in music cannot be over-estimated; it is indeed the essence of the art. And yet this most important factor has been strangely neglected. We talk often as if tone and not rhythm was the prevailing feature. Even the word 'rhythm' does not always convey the same meaning. Sometimes it is used as synonymous with time: sometimes it means a balance of phrases, while often it comprehends everything in music that has to do with motion. One writer, with a somewhat perverse ingenuity, uses the word in two senses, distinguishing between them by writing the one with a capital, the other with a small 'r.' And yet the meaning attached to the word as used by writers on other subjects than music should apply with ease to its use in music. Rhythm is the periodic quality in motion, that is to say, whenever there is motion in which there is recurrence or design, there is rhythm. This definition has been given by Miss Glyn in her books 'The Rhythmic Conception of Music' and 'Analysis of the Evolution of Musical Form,' and it is one which should be quite sufficient for any purpose. Now music is the art which consists of rhythmic motion combined with tone, and therefore to see what rhythm in music is, it will be necessary to observe the ways in which recurrence in motion may take place. This may happen in three ways, as Miss Glyn has shown: (1) in a balance of phrases and sections; (2) in the rise and fall in melody and in the motion up to and down from a climax of any description; (3) in the motion to and from a central point called the key. The rhythm of corresponding phrases owes its origin to the fact that it is natural to mankind to group sounds into small sections and to group sections into larger divisions. Without such grouping there could be no art of music as we have it, for there could be no design nor recurrence. And so we get both groupings of beats making bars, in which the first beat bears an accent either given or implied, and grouping of accents making phrases. The number of accents in each phrase is not a fixed thing, but one that varies considerably. The most easy phrase to understand is the one that has in it four strong accents, and some writers have thought that it is the normal phrase and that all others are variations of it. But this view ignores the fact that in primitive music phrases of two, three, and even five accents are by no means uncommon. To attempt to explain a phrase of three accents by saying it really has four accents, but one is omitted, is surely a very far-fetched way of looking at the matter. The fact is that the length of the phrase simply depends on the effect to be produced. The grouping of a large number of accents might make the effect unintelligible, but as long as the music can be comprehended the number of accents matters little.

Some writers, in an endeavour to find an unit to serve as a basis for musical composition, have split up the phrase into small sections, the smallest of which they call a 'measure' or a 'motive.' Now, no doubt it is possible in many cases to find

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The importance, therefore, of rhythm in music cannot be over-estimated; it is indeed the essence of the art. And yet this most important factor has been strangely neglected. We talk often as if tone and not rhythm was the prevailing feature. Even the word 'rhythm' does not always convey the same meaning. Sometimes it is used as synonymous with time: sometimes it means a balance of phrases, while often it comprehends everything in music that has to do with motion. One writer, with a somewhat perverse ingenuity, uses the word in two senses, distinguishing between them by writing the one with a capital, the other with a small 'r.' And yet the meaning attached to the word as used by writers on other subjects than music should apply with ease to its use in music. Rhythm is the periodic quality in motion, that is to say, whenever there is motion in which there is recurrence or design, there is rhythm. This definition has been given by Miss Glyn in her books 'The Rhythmic Conception of Music' and 'Analysis of the Evolution of Musical Form,' and it is one which should be quite sufficient for any purpose. Now music is the art which consists of rhythmic motion combined with tone, and therefore to see what rhythm in music is, it will be necessary to observe the ways in which recurrence in motion may take place. This may happen in three ways, as Miss Glyn has shown: (1) in a balance of phrases and sections; (2) in the rise and fall in melody and in the motion up to and down from a climax of any description; (3) in the motion to and from a central point called the key. The rhythm of corresponding phrases owes its origin to the fact that it is natural to mankind to group sounds into small sections and to group sections into larger divisions. Without such grouping there could be no art of music as we have it, for there could be no design nor recurrence. And so we get both groupings of beats making bars, in which the first beat bears an accent either given or implied, and grouping of accents making phrases. The number of accents in each phrase is not a fixed thing, but one that varies considerably. The most easy phrase to understand is the one that has in it four strong accents, and some writers have thought that it is the normal phrase and that all others are variations of it. But this view ignores the fact that in primitive music phrases of two, three, and even five accents are by no means uncommon. To attempt to explain a phrase of three accents by saying it really has four accents, but one is omitted, is surely a very far-fetched way of looking at the matter. The fact is that the length of the phrase simply depends on the effect to be produced. The grouping of a large number of accents might make the effect unintelligible, but as long as the music can be comprehended the number of accents matters little.

Some writers, in an endeavour to find an unit to serve as a basis for musical composition, have split up the phrase into small sections, the smallest of which they call a 'measure' or a 'motive.' Now, no doubt it is possible in many cases to find



such an unit, but to base a theory of rhythm on its appearance is to misunderstand the nature of the art. The only standard of time which is strict is the bar, with its feeling of accent on the first beat, and it is the business of the composer to weave round this standard designs which vary indefinitely. Should we acknowledge the existence of a rhythmic unit, such as the measure, we would at once make music a mechanical thing and spoil the free flow of sound which constitutes its main charm. Any attempt to say with certainty how a composition should be performed, by the mechanical device of splitting it up into fragments and making exact repetitions, as regards accent, of small sections, would be to draw the life-blood out of the art. It is variety that charms, not monotony; and the art of music consists in achieving unity with as much variety as is compatible with the nature of the composition. The mistake of trying to make music a matter of exact proportion is one that was made by the Greeks, with whom practice in the Arts was a long way ahead of aesthetic theory. What is important for us is to recognise that mathematical accuracy only fetters the art and prevents its free flow. We must therefore expect considerable time variety in compositions of any value whatever; indeed, one of the main points of difference between what is called good and bad music consists in the fact that in the one there is either variety of accent or phrases of varying lengths, while in the other monotony is the prevailing feature. And a study of the music of different countries shows us that it is just among those nations that are strong in rhythm that the greatest variety prevails. The habit of dancing in a free style invariably leads to the love of rhythmic variety, while the strictest rhythmic form is found among people of more quiet habits. Thus we arrive at a law that where attention chiefly centres on time and all that appertains thereto, there will be great time variety, while in cases where time-effects are in the background there will be stiffness of outline.

Variety is gained by either contradicting the strict accent by means of syncopations or by making the phrases of unequal lengths. Where the one is present, in all probability the other will be absent, but without one or the other the music would be felt to be dull. Another device not uncommonly found in the works of great composers is obtained by means of what is called shifting accent. It is a well-known fact that the final chord in a piece ought to fall on the strongest accent, that is to say, on the first beat. But it will be constantly found that in the same piece the cadence-chord comes sometimes on the third, sometimes on the first beat. This is caused by the fact that there is a subtle change or shifting of accent. Probably for this reason composers were in the habit of writing their compositions in shorter bar-lengths than seems to us right. Three-four time is often used where six-eight would seem more suitable, but it would be wrong to assume that the accents should be invariably those of the six-eight time. What really happens

is that six-eight time should have been written with half-bars in certain places. The device of changing the number of beats for one bar only was rarely used by classical composers, and so we get signatures that do not quite represent the actual effect. It is highly important that this rhythmic feature should be understood, for otherwise we would get performances either so stiff that they distort the character of the music, or with false accents in some places. The ideal performance is one in which the rhythmic outline is apparent through frequent variation.

It may be objected that without some definite standard of rhythm, performance can only be left to the taste of the performer, who may not possess the capacity to see what was intended by the composer. But it would certainly be a mistake to set up a mechanical standard for fear of the bad results arising from the want of the proper feeling for rhythm. Music must speak for itself, and to anyone who possesses the feeling for rhythm the true interpretation is obvious. What is wanted is a careful development of the time-sense in the child, and then there is no fear of incorrect performance.

The second way in which rhythm appears in music is in a rise and fall in the outline of a melody, making what is called by some writers the melodic curve. The best illustration of this rise and fall is found in the motion of the sea-waves; hence the name 'undulating' has been used for it, derived from 'unda,' a sea-wave. Now this rise and fall, like the wave motion, is never exact, but is also used with variety. And yet the rhythmic nature of this effect is evident, for the design shows itself throughout. Many of the most beautiful melodies of Mozart and Beethoven owe their effect to the subtle use of this rise and fall. In such cases there is not much time variety, for the essential feature is not one of time but of rhythmic movement up and down. Hence we get quite a new feature of melody, producing quite new effects.

Akin to this rise and fall in melodic outline, we get a rise and fall of the force-outline, e.g., a long crescendo up to a point, followed by a long diminuendo. Such effects must be classed as rhythmic, for they consist of motion to and from a central point. In modern music they are of the highest importance, for the additional power obtained by the increase of tone in such instruments as the pianoforte and the use of larger orchestras, gives to composers means of obtaining results that were impossible in the earlier days of the art. And so in modern music we obtain the principle of climax—that is to say, a culminating point in force-outline. Sometimes the climax is gained by a series of curves, each one bigger than the last, till the highest point is reached. Designs of this kind cannot fail to have a great influence on types of form, for the interest of the piece is based not so much on formal divisions as on the management of the details, so as to lead up to one great central point.



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The third way in which the rhythmic principle appears in music is in the motion to and from a central point called the key-centre. It would appear that we owe our tonality, as well as our phrase-form, to the old folk-dance. For where a number of persons are engaged in a free dance it is necessary to have points of repose, obvious to every one, so that the dancers may know exactly where to begin a new figure. The music will therefore follow the lines of the dance, and will contain phrases corresponding to the sections of the dance and pauses on important tones. Now without a clearly-defined tonalitive system such devices would be impossible. A key-centre is the principal point of repose formed by the insistence on a tone on an accented beat, and by the approach to that tone from below by a semitone. Similarly the importance of the fifth as a subsidiary resting-place would soon appear. Hence we find in early examples of folk-dance tunes a well-defined tonic, contrasting with the vague tonality of the church modes. That this would be likely to be the case is clear when we consider the different uses to which the music was put. Clear tonality and phrase-form are essential to define dance-figures, but in the music of the church vagueness was not a disadvantage; indeed, it was essential in order to distinguish religious art from the dance-tunes of the people. Accordingly between the two kinds of music there was a great gulf fixed, which was not bridged over till the rise of instrumental music made a new art. What is called absolute music requires well-defined phrase-form and clear tonality, otherwise it would be impossible for the listener to understand it. Accordingly we find that the principle of a key-centre, to and from which motion is made, was strongly insisted on by the composers to whom we owe our types of form. The key is made obvious, indeed to our ears a great deal too obvious, and the motion from the key is only to such keys as will strengthen and not weaken the feeling for the principal key. And so we get the conventional arrangement of a modulation to the key of the dominant with the return to the tonic. As progress in the art was made, the feeling for the key-centre became stronger, and insistence on it not so necessary, till at the present time modulations are made to remote keys even at the beginning of the piece. And yet it would seem that the feeling for a key-centre is essential in absolute music, otherwise there can be no sense of rest or finality at the conclusion of the work, while the want of some kind of formal type would be fatal; so this rhythmic principle of motion to and from a key-centre is still as essential to the art as it was many years ago.

A close analysis of these three kinds of rhythm will show us their enormous importance. Without the feeling for the rhythm of phrase-form, the student can make no progress either as composer or executant; the rhythm of the rise and fall has an immense influence on the effects that can be produced; while the rhythm of the motion to and

from a key-centre gives us our principles of tonality. As the sense of rhythm is at the root of all our feelings, it would seem as if musical education should begin by a careful training of the feeling for rhythm, and should proceed to build on this foundation.

### Occasional Notes.

Among the centenaries of the year, that of the birth of Joseph Alfred Novello deserves honourable mention because of the incalculable influence of the main achievement of his life. He was the pioneer of cheap music in the world. No doubt this boon to the advancement of music would have come from some other source at a later period, just as the steam engine would have come if Watt and Stephenson had never been born. But this does not lessen the merit of Alfred Novello's foresight and determined courage in venturing to do what no one else at the time thought of doing. Joseph Alfred Novello was born on August 12, 1810, and he died at Genoa on July 16, 1896. He was one of Vincent Novello's eleven children. In his early manhood he was a bass singer, and his services were much in request. The story of his career as a music publisher is too interesting to suffer compression here. It will be found in the existing edition of 'A Short History of Cheap Music,' published in 1887 by Messrs. Novello, and it will receive due recognition in the later history of the firm of Novello & Co., which will be issued early next year—the centenary of the establishment of the firm.

Dr. Richard Strauss's new opera 'Der Rosenkavalier' is nearly finished. To render his music more in keeping with the light character of Hugo von Hoffmannsthal's text, he has employed a more simply-constituted orchestra than in his recent works. It contains, besides the usual string orchestra, two flutes, piccolo, two oboes, cor anglais, clarinet in E flat, two clarinets in B flat, basset-horn, two bassoons, contra-bassoon, four horns, three trumpets, three trombones, tuba, two harps, celesta, and the usual percussion. The merry, rococo style of the libretto gives the composer an opportunity to compete with his late namesake the great 'Waltz-king.' He has previously, in 'Feuersnot,' and even in 'Also sprach Zarathustra,' given evidence of the capacity to write charming music in waltz rhythms. The most recent news of his dispute with the authorities of the Dresden Theatre is that the difficulties have been smoothed over, and that the opera will be produced early in 1911.

The numerous treasures in the shape of autographs and personal relics of great musicians belonging to the Kaiserliche Königliche Gesellschaft der Musikfreunde, in Vienna, a collection which has not hitherto been well housed, will presently be placed in a series of fireproof rooms in the new Wiener Konzerthaus, now approaching completion. The skull of Joseph Haydn is perhaps unique among the objects of interest in the collection. The Society also possesses a number of Beethoven souvenirs, including one of the sketch-books, his last medicine spoon, the key to his coffin and the autograph score of the 'Eroica' Symphony. There is also a leaf of music

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The magnificent series of concerts given at the Winter Gardens, Bournemouth, under the direction of Mr. Dan Godfrey, is well known. A 'Complete list of works' performed at the 910 symphony and classical concerts given between October 14, 1895, and May 12, 1910, has just been issued. The total number of separate works performed amounts to 1,263. In the list of 308 composers represented, 129 of the names are British, and to these names 454 works are attached. Some further statistics are provided: for instance, that 147 performances of symphonies by Beethoven were given. 'Concert centenaries' have been signalled by special works and an increased orchestra. For the four-hundredth concert, Tchaikovsky's 'Francesca da Rimini' was chosen; for the five-hundredth, Berlioz's 'Romeo and Juliet' Symphony and Strauss's 'Till Eulenspiegel.' We wonder what will be played at the thousandth. Of course the popularity of these concerts has been immense, and the reputation of the town has thereby been increased. There must be many holiday-makers who, uncertain in the choice of a resort, were induced to decide in favour of Bournemouth by the promise of its musical attractions. Brighton and Bridlington papers please copy.

Great news for those interested in opera! A daily contemporary has lately published a manifesto from a gentleman whom it describes as 'New York's best-known impresario,' to the effect that he is about to endow London with a new opera house 'to be devoted exclusively to grand opera, which is to be given all the year-round.' As a compliment to London the house is to be called 'The London Opera House,' and any misgivings as to the appropriateness of this name will be speedily allayed by the announcement that 'his repertoire will be that of the French, Italian, and German schools.' He further says: 'it is the claim of my friends that in New York I popularised, democratised and vitalised opera, and it has occurred to me that something on the same lines . . . might be acceptable to the great English metropolis. No, I have never had any personal experience in London, but I have studied the field carefully.' H'm! We wonder whether these studies embraced the history of previous attempts and the efforts of previous entrepreneurs—a word best translated in this connection as *undertakers*! Our first national opera house was converted into a police station, our second into a music-hall, our third and fourth attempts never got as far as digging the foundations, for lack of support. Will this project end in a new drapery emporium or a cinematograph show? We do not wish to seem to scorn a well-intentioned enterprise, which may at least help to establish a habit of opera-going in our midst. Let us hope for the best.

Doctors have studied, or endeavoured to study, the effects of music upon the mentally afflicted, and there was an article upon this subject by Mr. Albert Visetti in a musical contemporary only last month. Far more interesting to the musician, however, is it to consider the effect of insanity upon music, and materials for this study are not lacking. Even amongst composers of high rank there are a few, such as Schumann and Macdowell, whose last compositions show traces of the fell disease to which they became a prey, and the writer of these lines is acquainted with other examples. But what are these traces; how does madness show itself in music? By wild harmonies and frantic passages? No, strange to say, by the very reverse characteristics: the absence of anything of this sort. It is common to speak of extreme, or shall we say ultra-modern music, as 'crazy' or 'mad,' yet the music written by those whose brain is really affected is usually devoid of any distinct feature whatever. It is like a bad organist's extemporization as much as anything: weak rhythm, weak melody (an echo of former better things), nothing left but—harmony. Curiously enough, whatever else the poor insane composer does he keeps a sub-conscious memory of chords and their resolutions. Passages—quick notes in general—he seems to abhor; his music is always slowish, but of no particular tempo, and the one characteristic which is hardest for even the sanest of us to avoid enforces the madman's music like a garment, that is—dulness.

The Classical Concert Society have issued a prospectus in which they undertake to give a third season of chamber concerts on the lines that have proved successful during the past two years. The amount of activity expended in the performance of chamber music in London increases every season, and at the same time chamber music itself is increasing in quantity and widening in scope. The works of Reger and Ravel, the latest effusions by young bloods of the Academy or College, the 'Cobbett' Fantasias, cry out for performance, and many are the trio and quartet parties, who, unable to scale great interpretative heights with Beethoven, are willing to secure attention by performing the new works. In many cases, no doubt, zeal on behalf of the unrecognized composer and the ideal of progress provide the chief stimulus. In this way many beautiful and powerful works get a hearing, and perhaps establish themselves in favour. But at the same time there are many to whom the experimental programme offers no attraction, and there are students to whom it is of no value and for their sake the classical masterpieces must be kept in full view. Among the societies who make it their first aim to supply this need, the Classical Concert Society stands foremost. It is the direct descendant of the Joachim Concert Committee, whose traditions it undertakes to uphold. For two seasons they have given, with the help of well-known performers, concerts of the highest artistic value, at which classical chamber music forms the greater part of the programmes. We now learn that the financial results were equally satisfactory. With this encouragement the Society have decided to increase their activity, and to give no fewer than twenty concerts during the coming season. The programmes of the ten that are to be given at Bechstein Hall before Christmas are already issued, together with the names of the artists engaged. At the first concert, which will take place on October 12, Fräulein Maria Philippi, Señor Pablo Casals and Mr. D. F. Tovey will appear in works by Bach, Beethoven, Schumann and Brahms.



containing autographs of Beethoven, Schubert and Brahms. On one side is a song by Beethoven, on the other a song by Schubert; Brahms, when he presented the leaf to the Gesellschaft der Musikfreunde added a dedication. The collection also includes numerous autograph scores and letters of Mozart's; one of the diaries kept by Schubert in his youth; and manuscripts of many other composers from the earliest times down to the present day. In the new building accommodation will also be provided for the Society's large collection of musical instruments, in which the development from primitive beginnings to the achievements of the present day is well illustrated. A special room is assigned or the exhibition of busts and portraits of famous musicians.

The magnificent series of concerts given at the Winter Gardens, Bournemouth, under the direction of Mr. Dan Godfrey, is well known. A 'Complete list of works' performed at the 910 symphony and classical concerts given between October 14, 1895, and May 12, 1910, has just been issued. The total number of separate works performed amounts to 1,263. In the list of 308 composers represented, 129 of the names are British, and to these names 454 works are attached. Some further statistics are provided: for instance, that 147 performances of symphonies by Beethoven were given. 'Concert centenaries' have been signalled by special works and an increased orchestra. For the four-hundredth concert, Tchaikovsky's 'Francesca da Rimini' was chosen; for the five-hundredth, Berlioz's 'Romeo and Juliet' Symphony and Strauss's 'Till Eulenspiegel.' We wonder what will be played at the thousandth. Of course the popularity of these concerts has been immense, and the reputation of the town has thereby been increased. There must be many holiday-makers who, uncertain in the choice of a resort, were induced to decide in favour of Bournemouth by the promise of its musical attractions. Brighton and Bridlington papers please copy.

Great news for those interested in opera! A daily contemporary has lately published a manifesto from a gentleman whom it describes as 'New York's best-known impresario,' to the effect that he is about to endow London with a new opera house 'to be devoted exclusively to grand opera, which is to be given all the year-round.' As a compliment to London the house is to be called 'The London Opera House,' and any misgivings as to the appropriateness of this name will be speedily allayed by the announcement that 'his repertoire will be that of the French, Italian, and German schools.' He further says: 'it is the claim of my friends that in New York I popularised, democratised and vitalised opera, and it has occurred to me that something on the same lines . . . might be acceptable to the great English metropolis. No, I have never had any personal experience in London, but I have studied the field carefully.' H'm! We wonder whether these studies embraced the history of previous attempts and the efforts of previous entrepreneurs—a word best translated in this connection as *undertakers*! Our first national opera house was converted into a police station, our second into a music-hall, our third and fourth attempts never got as far as digging the foundations, for lack of support. Will this project end in a new drapery emporium or a cinematograph show? We do not wish to seem to scorn a well-intentioned enterprise, which may at least help to establish a habit of opera-going in our midst. Let us hope for the best.

Doctors have studied, or endeavoured to study, the effects of music upon the mentally afflicted, and there was an article upon this subject by Mr. Albert Visetti in a musical contemporary only last month. Far more interesting to the musician, however, is it to consider the effect of insanity upon music, and materials for this study are not lacking. Even amongst composers of high rank there are a few, such as Schumann and Macdowell, whose last compositions show traces of the fell disease to which they became a prey, and the writer of these lines is acquainted with other examples. But what are these traces; how does madness show itself in music? By wild harmonies and frantic passages? No, strange to say, by the very reverse characteristics: the absence of anything of this sort. It is common to speak of extreme, or shall we say ultra-modern music, as 'crazy' or 'mad,' yet the music written by those whose brain is really affected is usually devoid of any distinct feature whatever. It is like a bad organist's extemporization as much as anything: weak rhythm, weak melody (an echo of former better things), nothing left but—harmony. Curiously enough, whatever else the poor insane composer does he keeps a sub-conscious memory of chords and their resolutions. Passages—quick notes in general—he seems to abhor; his music is always slowish, but of no particular tempo, and the one characteristic which is hardest for even the sanest of us to avoid enforces the madman's music like a garment, that is—dulness.

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In the days of viols, the tenor viol (mean viol, viola da braccio) must have proved a somewhat awkward instrument to manage. Too bulky to be held on the arm, it was supported on the knee, with its upper portion resting against the shoulder, the left hand being on a level with the head. It was nevertheless occasionally employed in considerable numbers. At the production of Monteverde's 'Orfeo' in 1607, at Mantua, the orchestra included ten tenor viols, as against two violins and two bass viols. But this was probably a very unusual arrangement. Nor was the tenor viol always employed in chamber-music. Of the nine three-part fantasies for viols, published by Orlando Gibbons about 1610, the first four are written for treble, mean and bass, but the remaining five are for two trebles and bass.

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In the operas of Purcell there is no such obvious inferiority in the viola part as we find in the concertos of Corelli. This is true even of the first of the long series—'Dido and Æneas,' written about 1677. And when we come to the compositions of later years, we find a considerable advance. In 'King Arthur' (1691) the viola is no longer content to double the tenor part in the choruses, as in the earlier work, but exhibits a considerable degree of independence. I suppose that Purcell may have written more than one overture for this opera: at all events, one is extant, scored for two violins, two violas, two trumpets, and bass, in which the parts for the violas are precisely similar in character to those for the violins. It is worth noticing that the only double-stop occurring in the whole opera (in the final bar of a 'symphony' in the fifth act) is given to the viola (*c'-e'*). The music of 'Bonduca,' written in 1695, the year of the composer's untimely death, is very similar in the general character of the viola part to that of 'King Arthur.'

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With Handel it is very different. When he first came to England, he probably met with viola-players of somewhat limited ability: at all events, in his earlier compositions, he gives them little work of importance. Even in purely orchestral music (*e.g.*, the Overture to 'Acis and Galatea,' 1721), the viola is sometimes absent from the score. Yet Handel was well able to avail himself of this particular tone-colour when he desired it. In the well-known bass aria 'Revenge, Timotheus cries,' from 'Alexander's Feast,' 1736, the second section 'Behold, a ghastly band,' in which the ghosts of the slain Greeks are depicted, the violins are silent, the score consisting of first and second violas, first and second violoncellos, double-basses, organ, and three bassoons, the latter doubling the violas and first violoncello respectively. The first violas are further occasionally subdivided, playing in octaves. The tenor solo 'Thus long ago,' which occurs later in the ode, is chiefly scored as a trio for two flutes and viola, the latter supplying the bass.

In 'Israel in Egypt' (1738), in the soprano aria 'Thou didst blow,' there is a very important part, chiefly consisting of semiquavers, given to the violas, violoncellos, and bassoons, the former playing sometimes in unison with the bass instruments and sometimes in the octave.

Gluck (1714-1787) frequently writes double-stops for the violas, and divides them when necessary. On the other hand, he often degrades them by making them play in the octave or unison with the violoncellos. There is one striking movement in 'Iphigénie en Tauride,' a solo for Orestes—'Le calme rentre dans mon cœur'—in which the iterated and syncopated notes of the viola (chiefly a dominant pedal) produce a very powerful and characteristic effect.

Haydn did much for the viola. He extended the compass to  $g^2$ , or even  $g^{\sharp 2}$ , as in the first movement of the great Symphony in C (1791-92). He frequently divides them, as in the Allegretto of the 'Military Symphony.' He occasionally doubles an important violin passage by the violas in the sub-octave, as in the 'Letter T' Symphony (1787). He has anticipated Beethoven by giving the theme to violas, in unison with the violoncellos, in one of the variations in the Andante of the last-named work. In the Minuet of the 86th Symphony, written about 1786, he has for eight bars placed the violas an octave below the violoncellos. But above all, he has raised the viola to a permanent position in the string quartet, and in this post of honour has frequently placed it in special prominence. In the slow movement of the Quartet in E flat, Op. 33, No. 2, the viola is entrusted with the enunciation of the theme, accompanied only by the violoncello. In the third variation of the slow movement of the 'Kaiser' quartet, the two violins and violoncello are the humble servants of the viola. There are two bars in the Finale of the Quartet in G minor, Op. 74, No. 3, in which the viola is heard below the violoncello, with special significance. And many similar instances might be mentioned.

'The Creation,' produced in 1799, contains much important work for the violas. Three special instances may be given. The bass recitative, 'And God created great whales,' is scored for two violas, two violoncellos, cembalo and double-bass, in four- and five-part harmony. In the Trio, 'Most beautiful appear,' a conspicuous rhythmic figure, extending over seven bars, is assigned to the violas and basses, the violins occupying a subordinate position. Again, in the Trio, 'On Thee each living soul awaits,' the entry of the strings is heralded by the violas.

Not all the contemporaries of Haydn followed his example in raising the status of the viola. For instance, Grétry (1741-1811), one of the most successful composers of French opera, generally writes what Berlioz calls 'the fatal *col basso*.' The violas may for a very few bars enjoy an independent part, or may even be divided, as a crowning effort on the part of the composer, but Grétry very quickly reverts to his favourite 'col basso,' unless, indeed, he doubles the violins with this neglected member of his small orchestra.

Mozart's preference for the viola is well-known. He, unlike Boccherini, includes two violas in every one of his string quintets, and he gives the instrument an extraordinary degree of independence, both in the string quartets and also in the two pianoforte quartets. As a proof of this it is only necessary to refer to the String quartet in E flat (No. 3 of those dedicated to Haydn). Then we have the striking passages for divided violas in the first movement of the G minor Symphony. Among other obbligato passages may be mentioned bars 7-14 of the 'Recordare' in the Requiem. The absence of the viola from some of the music composed during the Salzburg period is

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In 'Israel in Egypt' (1738), in the soprano aria 'Thou didst blow,' there is a very important part, chiefly consisting of semiquavers, given to the violas, violoncellos, and bassoons, the former playing sometimes in unison with the bass instruments and sometimes in the octave.

Gluck (1714-1787) frequently writes double-stops for the violas, and divides them when necessary. On the other hand, he often degrades them by making them play in the octave or unison with the violoncellos. There is one striking movement in 'Iphigénie en Tauride,' a solo for Orestes—'Le calme rentre dans mon cœur'—in which the iterated and syncopated notes of the viola (chiefly a dominant pedal) produce a very powerful and characteristic effect.

Haydn did much for the viola. He extended the compass to *g*<sup>2</sup>, or even *g*<sup>2</sup><sub>2</sub>, as in the first movement of the great Symphony in C (1791-92). He frequently divides them, as in the Allegretto of the 'Military Symphony.' He occasionally doubles an important violin passage by the violas in the sub-octave, as in the 'Letter T' Symphony (1787). He has anticipated Beethoven by giving the theme to violas, in unison with the violoncellos, in one of the variations in the Andante of the last-named work. In the Minuet of the 86th Symphony, written about 1786, he has for eight bars placed the violas an octave below the violoncellos. But above all, he has raised the viola to a permanent position in the string quartet, and in this post of honour has frequently placed it in special prominence. In the slow movement of the Quartet in E flat, Op. 33, No. 2, the viola is entrusted with the enunciation of the theme, accompanied only by the violoncello. In the third variation of the slow movement of the 'Kaiser' quartet, the two violins and violoncello are the humble servants of the viola. There are two bars in the Finale of the Quartet in G minor, Op. 74, No. 3, in which the viola is heard below the violoncello, with special significance. And many similar instances might be mentioned.

'The Creation,' produced in 1799, contains much important work for the violas. Three special instances may be given. The bass recitative, 'And God created great whales,' is scored for two violas, two violoncellos, cembalo and double-bass, in four- and five-part harmony. In the Trio, 'Most beautiful appear,' a conspicuous rhythmic figure, extending over seven bars, is assigned to the violas and basses, the violins occupying a subordinate position. Again, in the Trio, 'On Thee each living soul awaits,' the entry of the strings is heralded by the violas.

Not all the contemporaries of Haydn followed his example in raising the status of the viola. For instance, Grétry (1741-1811), one of the most successful composers of French opera, generally writes what Berlioz calls 'the fatal *col basso*.' The violas may for a very few bars enjoy an independent part, or may even be divided, as a crowning effort on the part of the composer, but Grétry very quickly reverts to his favourite 'col basso,' unless, indeed, he doubles the violins with this neglected member of his small orchestra.

Mozart's preference for the viola is well-known. He, unlike Boccherini, includes two violas in every one of his string quintets, and he gives the instrument an extraordinary degree of independence, both in the string quartets and also in the two pianoforte quartets. As a proof of this it is only necessary to refer to the String quartet in E flat (No. 3 of those dedicated to Haydn). Then we have the striking passages for divided violas in the first movement of the G minor Symphony. Among other obbligato passages may be mentioned bars 7-14 of the 'Recordare' in the Requiem. The absence of the viola from some of the music composed during the Salzburg period is



probably due to the composition of the Archbishop's band. Mention must also be made of the beautiful Trio for pianoforte, clarinet, and viola. If Haydn raised the viola to an equality with the second violin, it is perhaps not too much to say that Mozart makes it third in importance in the string quartet.

The growing importance of the viola was fully maintained by Cherubini, who was particularly fond of writing two viola parts in the orchestral score, as a reference to that of 'Les deux Journées' will show. The theme of the march in the third act of the same opera is announced by violas and violoncellos in unison. Beethoven followed Cherubini as regards the frequent division of the violas. He also made considerably greater use of the double string than any of his predecessors. The occasions upon which he brings the instrument into more or less prominence are innumerable, and mention of a few of them must suffice. In the Septet, written in 1800, the melody is assigned to the viola in the first variation of the fourth movement. In the Finale of the 'Eroica' symphony (1804) there are five bars (repeated) in which the violas, divisi, double the clarinets in the sub-octave. In the C minor Symphony, as every musician knows, one of the loveliest melodies ever penned is given to violas and violoncellos in unison, supported only by a few notes from the double-basses. The second theme of the Finale of the same Symphony is also given to the violas, in unison with the clarinet; and at the return of the 'tempo 1<sup>mo</sup>' there is a remarkable passage of repeated thirds for the violas, again in unison with the clarinets, the violins being silent. Among the themes announced by the viola, in the string quartets, one recalls the 'Thème russe' in the Allegretto of Op. 59, No. 2; also the Allegro molto of Op. 59, No. 3. In the first movement of the Violin concerto, the second subject is accompanied by thirteen bars of triplets played by the violas, doubled by the violoncellos in the sub-octave. Again, in the second variation of the Allegretto of the 'harp' Quartet, the viola takes the leading part. The theme of the Allegretto of the seventh Symphony (1812) is also assigned to the violas. In the 'Choral Symphony' (1823), the second subject of the slow movement is announced by the second violins, in unison with the violas; and in the presentment of the sublime subject of the Finale, the latter instruments are treated with a consideration which is denied to the former. Finally, at the words 'Ihr stürzt nieder, Millionen,' there are twenty bars of divided violas, each with double string, the violins being silent. With reference to Beethoven's fondness for the double string, it is significant that the viola part in the great fugue for String quartet (Op. 133) is for the final twenty-five bars written in this manner.

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Beyond this point, as regards the prominence given to the viola in orchestral music, there could obviously be no advance. It is of course true that in music of

a later date the viola asserts itself much more frequently than in the compositions of the masters mentioned above. In operatic, orchestral, and chamber music, important obbligati are sometimes to be found. Examples are the Trio in F, No. 3, of 'Le petit Chaperon Rouge' (Boieldieu), produced in 1818; the 'Dream' scene of the same opera; certain passages in Hummel's Pianoforte quintet, especially in the Trio, where the viola is carried up to *a<sup>2</sup>*; the celebrated Septet of the same composer, in which the viola is the leading string instrument; the long viola obbligato in Aennchen's romance and aria in Weber's 'Der Freischütz' (1821); certain passages in Berlioz's choral symphony, 'Romeo and Juliet' (1839); the recitative and chorus, 'O man of God,' in Mendelssohn's 'Elijah' (1846); the 'Ave Maria' from the same master's 'Lorelei,' in which the violins are silent; the first theme of the *Allegro non troppo* of Tchaikovsky's Symphony in B minor, which is announced by violas and violoncellos in four-part harmony; and, more important than any of these, Berlioz's symphony 'Harold in Italy,' produced in 1834.

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Occasionally, variations of the above usual methods of scoring are to be met with. For instance, in the *Andante con moto* of Mendelssohn's 'Italian Symphony,' the violas are doubled by an oboe in unison, with the bassoons at the sub-octave. The first violas are also in unison with the oboe at the commencement of the 'Scotch Symphony.' In the first movement of Schumann's Pianoforte concerto there is a beautiful passage in which the melody, assigned to flute and pianoforte in unison, is doubled by the violas in the sub-octave. Again, the second subject of Liszt's symphonic poem, 'Les Préludes,' is given to the violas, divided and doubled in unison by the horns. But these arrangements are exceptional, while those mentioned above are the rule. The doubling of the violas by the bassoons, a very favourite practice, seems to have originated with Haydn.

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## DR. BASIL HARWOOD'S NEW ORGAN CONCERTO.\*

Dr. Harwood's Concerto for organ and orchestra was one of the features in the recent Gloucester festival. It is an important work, and deserves special notice. The composer has somewhat departed from the traditional treatment of such works. In place of the continuous contrasting of the solo instrument with the orchestra we have here a work in which both are much more brought together; indeed, save in isolated places, they are seldom heard apart. No doubt there is much to be said for this kind of treatment, and certainly it is done with great mastery by the composer, but one misses the old effects of dialogue and especially the relief and delight one got from hearing the pure diapason tone alone. The work is laid out in three movements. In the initial movement a short, improvisation-like introduction leads to the first subject, which is given out by the orchestra. It is one which calls for considerable freedom rhythmically, and taken with proper elasticity it has much breadth, though perhaps, on the whole, it is in this quality that one finds the work most lacking. After being taken up by the organ and being subjected to some varied treatment, there is a vigorous re-statement of the theme, given out now on the full organ in broader time and with majestic effect. This leads to the second subject in F major, which is of a suave, graceful character. After being introduced by the orchestra it is taken up in a highly ornamented form by the organ. In the development section the two themes are discussed at some length in most interesting fashion. Here, as elsewhere, the passage-writing for the solo instrument is of a masterly character. In the recapitulation, the second subject makes its appearance in the tonic major, the theme being very effectively allotted to the pedals, with brilliant semiquaver passages above it. After a fine crescendo on a dominant pedal, when the theme is given to the orchestra, it reappears with the most impressive effect, being now assigned to full organ and orchestra. This is the real culmination of the movement, and it reveals singular breadth and dignity; after it the short Coda is almost anti-climactic.

The second movement—an Intermezzo—is cast in a chaste and delicate vein, and is admirably suited to show off the quiet stops of the organ. In mood it recalls Elgar, and the idyllic character of the opening bars (deliciously scored for muted strings) is preserved to the end of the movement, which breathes throughout an atmosphere of tranquillity and tenderness.

In the last movement the Rondo form is used, to which a certain freedom is imparted by episodes of a recitative-like character for organ and orchestra. In these the composer makes much use of certain solo stops of the modern organ, notably the clarinet and orchestral oboe. When the actual instruments are at hand in the orchestra, it seems scarcely justifiable to use what must be at best but poor imitations of the real thing, and when performed with orchestra it will probably be found expedient to play these passages upon stops exemplifying pure organ tone. The scoring in these episodes is of a particularly happy kind, some charming effects of an entirely new character being obtained from the celesta. At first sight it seemed curious to include this instrument in the score of a work of this character, but the result shows that Dr. Harwood had admirably calculated his effect, for, in combination with the organ, it gives

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Though thematically the work has not quite the distinction we are accustomed to expect from Dr. Harwood, the way in which the themes are handled is exceedingly interesting; the orchestration, too, is very modern in character, and, moreover, the composer knows how to work up to great masses of sound, and how to secure dignified and imposing effects. The concerto calls for a fine technique, and it is such a work as the modern organist will revel in getting up. Like Handel's overtures as issued by Walsh, it will be found 'very apt for the improvement of the hand'—and, one may add, the foot.

## MODERN ORGANS AND ORGAN MUSIC.

BY FREDERICK KITCHENER.

That the organ is the 'king of instruments' is an assertion which the average British music-lover accepts without question. If this assertion was true when first made, many years ago (the organ at that time being a comparatively clumsy and unmanageable instrument, to play upon which involved no small amount of sheer animal strength and physical endurance), how much more true it is in these days of orchestral stops, pneumatic action, and labour-saving contrivances! Given the most perfect of stops, no player could possibly give much pleasure to his hearers while the actual effort of performance caused him great discomfort, if not positive pain. What a vast amount of mental energy is expended by enthusiastic protagonists upon the question of the improvement of the modern organ! That a considerable number of persons, competent no doubt, and thoroughly understanding the subject argued upon, should differ greatly in their individual ideas concerning what does and what does not constitute a genuine innovatory improvement in organ construction, is in itself a healthy sign of the importance generally attached to the matter. While allowing for and admiring the high pitch of excellence in organ-building already attained to, those of us who are young may confidently expect that changes, no less far-reaching and wonderful than those contemplated or carried into execution during the last few years in other branches of human activity, will take place in both the mechanical and artistic designs of the organ of the future.

Every musician knows what an immense advance in the style of pianoforte composition was caused by the extension of the keyboard of the instrument. It is no exaggeration to say that a revolution in Beethoven's pianoforte conceptions was largely the result of the greatly increased opportunities of self-expression which this mechanical extension afforded him. Comparing the pianoforte with the organ, no one will deny that the improvements made in the construction of the former during Beethoven's lifetime were relatively of

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infinitely less significance than those which have been made in the construction of the latter during the last fifty years. It cannot be maintained, however, that a corresponding advance in the style of composition for the organ has been made. Max Reger is thought by many to be the leading composer of organ music now living. It is said that 'Back to Bach' is his musical motto; but the idea of such retrogression is paradoxical, as a mere glance at Reger's works shows us that he has written many progressions that Bach never would have written, in spite of the unfounded and easily disproved assertion of some that Bach forestalled everything possible of accomplishment in modern music. Again, in composing many of his works, Reger seems to have ignored the possibilities of modern registration and the registrative powers of present-day organists. It may be argued on his behalf that Bach did the same; but we must remember that the organ for which Bach wrote was very different from the complex, subtle and expressive organ representative of to-day. In many modern German works for the organ, not only of Reger but also of other composers, it seems that the music was first composed without any thought whatever of the registration; that the piece was then gone through and a few directions for manual-change thrown in haphazard. Indeed, the manuals are often directed to be changed in places where changes prove to be totally ineffective in actual performance; or the directions 'crescendo' or 'diminuendo' are given in passages where it would be impossible for these effects to be obtained, the hands and feet being fully occupied in playing the written notes. Passages obviously intended for performance upon one manual are also, as an afterthought, divided and given to two manuals, the result being awkward and ineffective.

Without wishing unduly to exalt our own nation, we may take to ourselves the credit of having some of the finest organists in the world, whose playing calls forth universal admiration. Is it strange that these artists are obliged, when searching for compositions that shall display the modern organ to its best advantage, to furnish their répertoires largely with transcriptions of orchestral compositions by Wagner, Tchaikovsky, and other non-organistic composers? While not going as far as some well-known musicians, who intensely dislike all 'arrangements' for the organ, we can easily see that it is not possible for these latter, from their very nature, to be as effective as would be strong, interesting, original music composed specially for the organ—music that would thoroughly employ the resources of the modern instrument, while thoroughly representative of its essential dignity.

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Then comes the vexed question as to what form is best suited to be the vehicle of modern ideas and modern technique in this department. Can anyone declare that an organ recital, the programme of which is made up chiefly of classical works, is as popular among average people as one the programme of which contains a majority of lighter pieces? And it is the average person whom most of us have to

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Certainly the fugue, played for the most part upon a single manual, was the best form for organ composition in times when to change stops was a matter of difficulty; but in these days of light manual and pedal action, as well as of opportunities for easy stop-manipulation, some form or forms (other than fugal) affording greater scope for the use of orchestral solo-stops, subtle tone-contrasts between combinations of stops on different manuals or between the high-lights and solid low tones of the instrument, chord or arpeggio passages, pedal solos with manual accompaniment, and other perfectly legitimate and artistic devices, would be found more satisfactory, both from the view-point of the executant and of the auditor, for the more complete representations of the modern musical spirit in its highest manifestations than the somewhat crabbed, restricted, sombre, hackneyed fugue, or fugal forms.

Let us suppose that a music-loving Londoner, who has frequent opportunities of hearing the finest orchestras in the country, has gone of his own free will, or has been enticed, to an organ recital at which arrangements of the 'Siegfried Idyll' and a movement from the 'Symphonie Pathétique' figure as items in the programme. He knows that the finest organist in the world, playing 'arrangements' of such works as these upon the finest organ in the world, can only succeed in making his performance a caricature—magnificently done, perhaps, but still a caricature—of the composer's intentions. He feels only too keenly that the best organ stop imitative of the violin can only produce tones that are, when compared with the strains of the original, but as water unto wine. He inevitably draws comparisons, and makes up his mind that when he wants to hear orchestral music he prefers to hear it played by an orchestra.

It might happen that our music-lover finds himself one day at an organ recital given by an organist who has rigid ideas of the fitness of things, and eschews 'arrangements.' Then our friend is treated to a programme, forbidding in its severity, of entirely classical works. Or the organist may be eclectic, and given to pride himself upon the catholicity of his taste; in this case our Londoner, long-suffering man, is regaled with a musical hotch-potch, classical masterpieces being mixed up, regardless of suitable juxtaposition, with pieces of the light French school and arrangements of popular songs. Still worse, he may have been dragged, willy-nilly, to a recital of the sensational type; he may have been treated to imaginary thunder, lightning and rain, the crowing of the barnyard fowl, the shrill twittering of birds, and other such delectable noises. What sane manager of orchestral concerts would ever expect to attract audiences by drawing up programmes of works utterly unsuitable for performance by the orchestra, or by a selection of pieces drawn exclusively from the severest classical school? In the case of a single concert, such proceedings might conceivably be attended by success, but certainly not in the case of a number or a series of concerts. Yet many organists wonder why their recitals, after a certain time, fail to maintain their hold upon the public favour.



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#### THE MUSIC-TEACHERS' ASSOCIATION.

The aims and treatment of the teaching of music to all grades of students are just now passing through some interesting phases. The development is most noticeable in connection with pianoforte teaching in secondary schools. Many thoughtful musical educationists have revolted against conventional methods which, moving in a dreary rut, have sought to reach the mind through the fingers, instead of reaching the fingers through the mind. So we are now provided with methods based on psychological observation; on appeals primarily to inborn faculties and vital forces behind nerve and muscle. It is not that the new crusade claims that its methods are discoveries.



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of spreading their use, the Music-teachers' Association was formed in 1908. It owes its existence to the untiring efforts and ability of Mr. Stewart Macpherson, who is the chairman of the committee. The motto 'No examinations' is inscribed on the banner of the Music-teachers' Association which claims that its operations are more likely to help than to rival other educational institutions. The following are its stated objects:

(i.) To promote progressive ideas upon the teaching of music, especially with a view to the more educative treatment of the subject in schools.

(ii.) To press upon heads of schools, and to stimulate and maintain amongst teachers, a recognition of the important and often overlooked fact that music is a literature, and should be taught and studied from that point of view.

(iii.) To insist most strongly—as a preparation for this 'art of listening'—upon the necessity of systematic ear-training from early childhood.

(iv.) To promote class-singing, in which singing at sight shall be the chief aim, as an invaluable means of ear-training and of the cultivation of rhythmic and melodic perception.

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The president is Sir Alexander Mackenzie, and many other well-known musicians have shown their confidence in the aims of the Association by joining the committee. Meetings have been held in London and various parts of the country, and Aberdeen, Brighton and Bexhill are among the towns at which local branches of the Association have already been formed. In all these branches, as in London, the membership of the Association has grown rapidly and in the most encouraging manner.

No one will dispute the statement that Mr. Macpherson is at present the chief force of the Association. He has advocated the claims of rational music-training with much ability and eloquence, both in speech and in print. His book, 'Music and its appreciation,'\* and the pamphlet, 'The appreciative aspect of music study,'\* should be widely read in pedagogic circles. They reveal a systematic mind and keen educational insight.

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## Church and Organ Music.

It is often said of organ music of the present day that it fails to employ the resources of the modern instrument, and that the efforts of composers turn naturally towards the production of fugues or works of similar severe construction. In other words, it is urged that the development of the organ has outstripped the music written for it. As regards pieces intended for use in church, this criticism may no doubt be fair, and any tendency to widen the scope of such music should be carefully watched, though we do not claim that anything approaching finality in this respect has yet been reached. There is certainly ample room for progress, but it must proceed upon intellectual lines, relegating all that is emotional, and be in keeping with the traditions of the church which has for so long made use of the organ as an aid to its services. This will no doubt occasion the pitying smile of the many who see no harm in contaminating the sacred associations of the House of God with such a work (glorious as it certainly is as an example of emotional music) as the 'Liebestod' of Wagner, by way of a concluding voluntary. We go further, and even doubt whether such music ought ever to be heard in church, even at an organ recital. This brings us to our point, which is that the excuse pleaded by numbers of organists, that so little has been written for the organ which gives lasting pleasure to the multitude, will very soon no longer be valid. No doubt the extraordinary advance in the production of tone-variety and means of stop-manipulation has made the organist of to-day restless and discontented with the meagre opportunities the older organ music offers for the display of these characteristics, and in despair he turns to secular music to provide the means of expression which is too often mistaken for artistic merit. But we say with confidence that a school of composition is rapidly developing in our midst which must before long succeed in placing the organ in the undoubtedly high position it deserves, and freeing it from the stigma under which it has laboured so ineffectually. We have before us some examples of organ music by living composers who evidently appreciate the crux to which we have referred. The name of Sigfrid Karg-Elert is becoming known in this country in connection with works embodying inventive and exuberant fancy with a recognition of the tonal and mechanical possibilities of our modern instruments. His 'Three impressions' (Harmonies du soir, Clair de lune, and La nuit) will be found to possess a fascination for those who will trouble to unravel their difficulties of notation, which now and then are considerable. A feature of modern music consists, we feel, in allowing the beauty of a harmonic progression to speak for itself, without relation to its actual part in the construction of the piece. This is illustrated by such a passage as:



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It is often said of organ music of the present day that it fails to employ the resources of the modern instrument, and that the efforts of composers turn naturally towards the production of fugues or works of similar severe construction. In other words, it is urged that the development of the organ has outstripped the music written for it. As regards pieces intended for use in church, this criticism may no doubt be fair, and any tendency to widen the scope of such music should be carefully watched, though we do not claim that anything approaching finality in this respect has yet been reached. There is certainly ample room for progress, but it must proceed upon intellectual lines, relegating all that is emotional, and be in keeping with the traditions of the church which has for so long made use of the organ as an aid to its services. This will no doubt occasion the pitying smile of the many who see no harm in contaminating the sacred associations of the House of God with such a work (glorious as it certainly is as an example of emotional music) as the 'Liebestod' of Wagner, by way of a concluding voluntary. We go further, and even doubt whether such music ought ever to be heard in church, even at an organ recital. This brings us to our point, which is that the excuse pleaded by numbers of organists, that so little has been written for the organ which gives lasting pleasure to the multitude, will very soon no longer be valid. No doubt the extraordinary advance in the production of tone-variety and means of stop-manipulation has made the organist of to-day restless and discontented with the meagre opportunities the older organ music offers for the display of these characteristics, and in despair he turns to secular music to provide the means of expression which is too often mistaken for artistic merit. But we say with confidence that a school of composition is rapidly developing in our midst which must before long succeed in placing the organ in the undoubtedly high position it deserves, and freeing it from the stigma under which it has laboured so ineffectually. We have before us some examples of organ music by living composers who evidently appreciate the crux to which we have referred. The name of Sigfrid Karg-Elert is becoming known in this country in connection with works embodying inventive and exuberant fancy with a recognition of the tonal and mechanical possibilities of our modern instruments. His 'Three impressions' (Harmonies du soir, Clair de lune, and La nuit) will be found to possess a fascination for those who will trouble to unravel their difficulties of notation, which now and then are considerable. A feature of modern music consists, we feel, in allowing the beauty of a harmonic progression to speak for itself, without relation to its actual part in the construction of the piece. This is illustrated by such a passage as:





The following, too, is justified by its effect, though it possesses undoubted possibilities as an examination 'poser':

*delicatissimo.*

III.

*pp Celeste.*

*soft 32 ft.*

I. *slentando.* III. I.

*ppp misterioso.* *ppp* *ppp misterioso.*

III.

*pp*

The second piece ('Clair de lune') closes with the following beautiful passage:

*Lento.* *sempre III.*

*8 ft. in [16 & 4 ft. Solo.]* III.

*ppp* *mp* *ppp*

*ppp* *mp* *ppp*

A fine climax is reached (in 'La nuit') with this progression:

*pomposo e grave.*

*ff Full.*

*ff Full.*

*Reeds in. marc f* *mf* *piu p*

*Reeds in. pp*

We propose to give, in our next number, a detailed notice of the same composer's important work: 'Chaconne and Fugue Trilogy.'

Karg-Elert has further enriched the organist's repertoire with a series of 'Choral preludes,' the harmonic structure of which is surprising in its wealth of idea and masterly development. This form of organ-music, from its consummate treatment by J. S. Bach to its further cultivation by Brahms and Max Reger and the composer under discussion, is evidently permeating the thoughts of many to-day, and examples may be found in the programmes of organ recitals in an ever-widening circle.

But our native composers are equally well to the front in writing music which is certainly not



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#### THE ORGAN IN DONCASTER PARISH CHURCH.

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- Mr. F. C. Clynick, Parish Church, Holbeton, Plymouth—Toccata, Boellmann.
- Mr. G. Stephen Evans, English Congregational Church, Aberystwyth—Toccata, E. d'Evry.
- Mr. D. A. Slater, Parish Church, Oswaldtwistle—Fourth Sonata, Guilmant.
- Mr. H. C. L. Stocks, Parish Church, Yeovil—Fantasia in F minor, Mozart.
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- Dr. H. Davan Wetton, St. Saviour's, Alexandra Park, N.—March in E flat, W. S. Hoyte.
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## Reviews.

## ORCHESTRAL MUSIC.

*Fantasia-Variations on a Swedish Air.* By William V. Hurlstone.

*Dross.* By Paul Corder.

[Novello & Co., Ltd.: Avison Edition.]

Hurlstone has never become widely known as a writer for the orchestra owing to the paucity of his efforts in this direction and not to their lack of merit, as is made abundantly clear both by the work under consideration and by the 'Magic mirror' suite, whose production at the Promenade Concerts is noticed in another column. The appellation 'Fantasia-Variations' is significant of the freedom of treatment adopted by the composer in this work. The subject-matter is not so much a pedestal to a statue as a life-giving vein to living flesh, visible here and there. It is plainly traceable in the first few variations, but is then lost to view while the composer is concerned with elaborating his own accompaniments and incidental ideas. Later it again becomes recognisable as snatches of it are brought into prominence, sometimes with vehemence and sometimes with delicate fancy. The statement of the simple and ingenious theme is preceded by a weighty introduction, which foreshadows much of the independent material of the later movements. The high faculties of the composer, well-known through the medium of his chamber music, did not abandon him when he penned this composition. His resources are handled with mastery: the effect is there not for effect's sake, and, as usual, romance and beauty capture the senses while a characteristic academic flavour earns our esteem.

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Any method by which the knowledge of these masterpieces is cultivated deserves wide recognition, and we welcome Mr. Henderson's arrangements as a perfectly legitimate means to that end. There are, necessarily, some awkward points for small hands, but the music is worth any trouble it may give, and we hope there may be other examples which will lend themselves to adaptation.

*A Book of Thirty Hymn-tunes.* By Mrs. Henry Fludyer.

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Though there will always be some difficulty in severing the connection of favourite hymns from their accustomed tunes, we think there are several tunes in this collection which might worthily displace some we know of. Another recommendation is that all profits arising from the sale of the book will be divided between the Queen's Jubilee Nurses and the Victoria Hospital for Children, while last, but far from least, the work is dedicated, by gracious permission, to Her Majesty Queen Alexandra.

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As to the inhuman and barbarous Penal Laws against Catholics in the mid-eighteenth century, I refer Mr. Squire to Monsignor Ward's 'Dawn of the Catholic Revival in England' (vol. i., pp. 2-4). Arne, as a Catholic, would have to enrol the deed assigning any little value—no matter how small; an expensive and perplexing obligation.

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## Obituary.

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## THE GLOUCESTER FESTIVAL.

The 187th meeting of the Three Choirs of Gloucester, Worcester and Hereford Cathedrals, was held at Gloucester on September 4, 6, 7, 8 and 9. It brought forward one of the most varied programmes that have ever been produced at a Three Choirs festival, and its musical and fairly satisfactory financial result will, it may be hoped, dispose of the rumours that the institution is threatened with abandonment or a much restricted scope. Whatever may be said as to the relative importance of these festivals from a national point of view, it cannot be questioned that they minister to the musical education of a large and important local section of the community, and in these times, when the necessity for the decentralization of musical activities is being preached, this must be a gain.

It is impossible in our limited space to do more than briefly comment on the chief features of the festival. The artists engaged were as follows: Madame Agnes Nicholls, Madame de Vere-Sapio, Madame Amy Simpson, Madame Gleeson-White, Madame Ada Crossley, Miss Edith Clegg, Miss Mildred Jones, Miss Phyllis Lett, Mr. John Coates, Mr. Plunket Greene, Mr. Frederic Austin, Mr. William Higley and Mr. Robert Radford. Solo violinists, Herr Fritz Kreisler and Miss Muriel Pickupp. Principal first violin, Mr. W. H. Reed. At the organ, Dr. G. R. Sinclair and Mr. I. A. Atkins. General conductor, Dr. A. Herbert Brewer. Sir Hubert Parry, Sir Edward Elgar and Mr. Granville Bantock conducted their own works.

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## THE GLOUCESTER FESTIVAL.

The 187th meeting of the Three Choirs of Gloucester, Worcester and Hereford Cathedrals, was held at Gloucester on September 4, 6, 7, 8 and 9. It brought forward one of the most varied programmes that have ever been produced at a Three Choirs festival, and its musical and fairly satisfactory financial result will, it may be hoped, dispose of the rumours that the institution is threatened with abandonment or a much restricted scope. Whatever may be said as to the relative importance of these festivals from a national point of view, it cannot be questioned that they minister to the musical education of a large and important local section of the community, and in these times, when the necessity for the decentralization of musical activities is being preached, this must be a gain.

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VIEW FROM THE NEW GALLERY.



VIEW FROM THE ORCHESTRA.

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The outstanding features of the programme were the inclusion of three new choral works—by Sir Alexander Mackenzie, Dr. Cowen and Dr. Thomas—and a new poem for orchestra by Mr. Hamilton Harty.

Eight concerts were given during the six days over which the festival was spread. Two were given on afternoons, and six on evenings. Rehearsals were held during several of the mornings. This spreading out of the festival had an inconvenient side, but it fitted the convenience of the patrons, and probably of the executive resources.

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The Poem written by ROBERT BURNS.

The Music arranged for S.A.T.B. by EDGAR L. BAINTON.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

*Moderato.*  
(With closed lips.)

SOPRANO. *pp* Mm . . . . . As I gaed down the

ALTO. *pp* Mm . . . . . As I gaed down the

TENOR. *pp* Mm . . . . . As I gaed down the

BASS. *pp* Mm . . . . . As I gaed down the

(For practice only.) *Moderato. ♩ = 56.* *pp* *p*

*mf* wa-ter - side, There I met my shepherd lad; He row'd me sweet-ly in his plaid, An' he

*mf* wa-ter - side, There I met my shepherd lad; He row'd me sweet-ly in his plaid, An' he

*mf* wa-ter - side, There I met my shep-herd lad; He row'd me sweet-ly in his plaid, An' he

*mf* wa-ter - side, There I met my shep-herd lad; He row'd me sweet-ly in his plaid, An' he

*mf* *p*

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The Musical Times, No. 812.

( 1 )



## SCOTTISH FOLK-SONG.

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*mf* *p*

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( 1 )

ca'd me his dear - ie. . . . Mm . . . .

ca'd me his dear - ie. Mm . . . .

ca'd me his dear - ie. . . .

ca'd me his dear - ie. Mm . . . .

*mp* "Will ye gang down the wa-ter-side, And see the waves sae sweetly glide *mf* Be-

"Will ye gang down the wa-ter-side, And see the waves sae sweet-ly glide Be-neath the ha-zels

*mf* "Will ye gang down the wa-ter-side, And see the waves sae sweet-ly glide *f* Be-neath the ha-zels

*p* "Will ye gang down the wa-ter-side, And see the waves sae sweetly glide *mf* Be-

ca'd me his dear - ie. . . . Mm . . . .

ca'd me his dear - ie. Mm . . . .

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ca'd me his dear - ie. Mm . . . .

*mp* "Will ye gang down the wa-ter-side, And see the waves sae sweetly glide *mf* Be-

"Will ye gang down the wa-ter-side, And see the waves sae sweet-ly glide Be-neath the ha-zels

*mf* "Will ye gang down the wa-ter-side, And see the waves sae sweet-ly glide *f* Be-neath the ha-zels

*p* "Will ye gang down the wa-ter-side, And see the waves sae sweetly glide *mf* Be-

neath the ha-zels spread-ing wide? The moon it shines fu' clear - ly." . .

*mf* spread - - - ing wide? The moon it shines fu' clear - ly." *pp* (With closed lips.) Mm . .

*mf* *dim.* spread-ing wide? The moon it shines fu' clear - - - ly." . . *pp* (With closed lips.) Mm . .

- neath the ha-zels spread-ing wide? The moon it . shines fu' clear - -

*f* *p* *pp*

While wa - ters wim-ple to the sea, While

While wa - ters wim - ple to the sea, While

While wa - ters wim - ple to the sea, .. While

*pp* ly." . . . While wa - ters wim - ple to . . the sea, While

*mf*



neath the ha-zels spread-ing wide? The moon it shines fu' clear - ly." . .

*mf* spread - - - ing wide? The moon it shines fu' clear - ly." *pp* (With closed lips.) Mm . .

*mf* *dim.* spread-ing wide? The moon it shines fu' clear - - - ly." . . *pp* (With closed lips.) Mm . .

- neath the ha-zels spread-ing wide? The moon it . shines fu' clear - -

*f* *p* *pp*

While wa - ters wim-ple to the sea, While

While wa - ters wim - ple to the sea, While

While wa - ters wim - ple to the sea, .. While

*pp* ly." . . . While wa - ters wim - ple to . . the sea, While

*mf*

day blinks in the lift sae hie, Till clay-could death shall blin' my e'e, Ye sall be my *dim.*

day blinks in . . the lift . . sae hie, Till clay-could death shall blin' my e'e, Ye sall be my *dim.*

day . . blinks in the lift sae hie, . . Till clay-could death shall blin' my e'e, Ye sall be my *dim.*

day blinks in the lift sae hie, Till clay-could death shall blin' my e'e, Ye sall be my *dim.*

dear . . ie. . . Ah. *pp rit.*

dear . . ie. . . Mm *pp (With closed lips.) rit.*

dear . . ie. . . Mm *pp (With closed lips.) rit.*

dear . . ie. . . Ah. *pp rit.*

day blinks in the lift sae hie, Till clay-could death shall blin' my e'e, Ye sall be my *dim.*

day blinks in . . the lift . . sae hie, Till clay-could death shall blin' my e'e, Ye sall be my *dim.*

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dear . . ie. . . . . Ah. *pp rit.*

dear . . ie. . . Mm . . . . . *pp (With closed lips.) rit.*

dear . . ie. . . Mm . . . . . *pp (With closed lips.) rit.*

dear . . ie. . . . . Ah. *pp rit.*

## THE TOUR OF THE SHEFFIELD CHOIR.

Dr. Charles Harriss has returned to London after having visited Cape Town, Kimberley, Bloemfontein, Johannesburg, Pretoria, Maritzburg, and Durban. The meetings convened were largely attended in each centre. Executive committees were formed to welcome the 200 members of the Sheffield Choir, whom, together with Dr. Henry Coward, their conductor, Dr. Harriss is taking to South Africa next year. At Pretoria, Dr. Harriss was received in audience by His Excellency Lord Gladstone and the Prime Minister (General Botha). General Botha expressed his fullest sympathy with the coming visit of the Sheffield Choir to this dominion, and said that a warm welcome awaited the Yorkshire visitors. Lord Gladstone is president of the festivals to be given in South Africa. Prominent among citizens in support of musical reciprocity, as set forth by its founder, were Sir Willem van Hulsteyn, who seconded the Mayor of Johannesburg in a vote of thanks to Dr. Harriss; Sir David Hunter, endorsing the action taken by the Mayor of Durban; and Mr. C. Botha, recently-elected member for Bloemfontein, who in a similar manner voiced the sentiments expressed by the Mayor of Bloemfontein.

His Worship the Mayor of Cape Town (Sir Frederick Smith) presided at the meeting held in the City Hall, after which Dr. Harriss sailed for England on the s.s. *Edinburgh Castle*.

## HOME MUSIC STUDY UNION.

A most delightful and useful co-operative holiday was held under the auspices of this Society at Port Ballintrae, on the north coast of Ireland, from September 3 to 13. With ideal holiday surroundings the participants were not too much inclined to indulge in technical disputations or to talk 'shop,' in spite of the fact that out of a party of fifty some thirty were professional musicians and the rest belonged to that great body which stands on the dividing line between professional and amateur. Serious work was done however in the intervals between rambles and excursions made amid the most beautiful combinations of sea and landscape. Mr. Rutland Boughton, whose style of thought and expression are alike eminently fitted for such an occasion, delivered a series of four lectures on 'The need of music,' 'The law of beauty,' 'Craftsmanship' and 'Music and worship.' Dr. E. C. Baird gave some 'Hints on voice training' and a lecture on 'Brahms: as classic and romanticist.' Expositions of various methods and views were heard from those whose ideas differ from the majority, and the discussions among the whole body of visitors were extremely interesting. Among those present were members and non-members of the Society from all parts of England and Ireland, and old and young alike found interest and pleasure without allowing their artistic natures either to vegetate or to run to seed. The spirit of comradeship, which it is one of the chief aims of this Union to foster, was present throughout, and there was hardly a single member of the party who left without feeling that new friendships had been begun and new stimulants to thought and effort assimilated. The promotion of a concert for the edification of the inhabitants of the neighbourhood was the occasion of much fun as well as of serious practice of solo and concerted music. Romberg's 'Toy Symphony' was the *pièce de résistance*, but more serious, though shorter items, were in the majority. It is hoped that another such holiday will be arranged for next year, probably either in Scotland or the South of England. To ensure this, a guarantee fund, proposed and started by an unofficial member, was created, guarantees to the extent of nearly forty pounds being obtained.

We have received the following letter from the Secretary concerning the future operations of the Society:

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—As the winter season is now approaching, will you again permit me to call the attention of your readers to the work of the above Union, which is described as 'a comradeship open to all who are interested in music, whether as performers or listeners, amateurs or professionals.' The

Union, which is under the Presidency of Dr. W. H. Hadow, and the Vice-Presidency of Rev. Dr. Paton (founder of the University Extension Movement) and Dr. Arthur Somervell, carries out its aims by means of 'courses' of study which can be followed either by 'individual members' or in 'circles.' These courses are adapted to all classes of music-lovers, ranging as they do from a quite elementary to an advanced stage. The subjects treated this year are four, viz., 'Studies of Great Composers,' founded on Sir Hubert Parry's book; 'English Music,' articles by Dr. Ernest Walker and other eminent writers; 'Wagner,' conducted by Mr. Rutland Boughton; 'The Art of Music Teaching,' by Mr. T. J. Hoggett, Lecturer on Music in the Education Department of the University of Leeds. The study of the courses is directed by the Union's journal, *The Music Student*. The Union's general circular, and special circulars on 'How to form a music circle,' and 'Young people's circles in secondary schools,' may be obtained from me, or at the Union's London Offices, 12, York Buildings, Adelphi, London, W.C.

I remain, Yours, &c.,

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J. E. LAWRENCE,  
Hon. General Sec.

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A new Fantasia on English folk-songs, by Dr. Vaughan Williams, was played for the first time on September 1. It proved one of the most interesting and convincing of compositions in this form, over which the composer's previous efforts have given him mastery. The familiar themes were worked up with great knowledge of effect, without trickery, and vigorous handling, without destruction of their character, into a notable composition whose production was of peculiar interest at the present stage of agitation for nationalism in music.

On September 6 interest was aroused by the first performance in England of an orchestral suite by Alfred Bruneau, based upon his opera 'L'Attaque du Moulin.' Excerpts from the opera have been chosen and arranged in such an order as to present due contrast and sequence. The attractiveness of the work is based chiefly upon its pictorial elements and the vivid presentment, rather than the musical value, of its ideas. Its intelligibility and effectiveness justified the favourable reception that it received, but the quality of the music contrasted with the greater subtlety and keener musicianship displayed in the works of Cornelius, Debussy, and Macdowell that were included in the same programme—works no less intelligible and effective. Macdowell was represented by his Pianoforte concerto in D minor (Op. 23), played in spirited fashion by Mr. Cecil Baumer.

Two new orchestral compositions by Mr. H. V. Jervis-Reed, entitled 'Night-pieces,' were performed on September 8. In depicting

'. . . . . that half sleep, half strife  
(Strange sleep, strange strife) that men call living,'

the composer has laid somewhat disproportionate stress upon the element of conflict, and his music frequently lost the sense of mystery and subtle suggestion that should envelop the high-lights as well as the shadows in a representation of night.

The performance on September 13, for the first time in London, of W. V. Hurlstone's 'The magic mirror' Suite was a much-delayed act of justice. The composer of some of the finest chamber works ever produced by an Englishman had in a high degree the faculty of writing for the orchestra, although he made scant use of it during his short life. Hurlstone was scarcely out of his student days when he composed this Suite, and in the laying out there are semblances of crudity here and there, but the ideas and the orchestral expression of them are charming throughout. The music is outwardly programme-music, intended as an illustration of episodes from Grimm's well-known fairy-tale of 'Snow-white,' but it appeals chiefly as absolute music. Of its six sections the first two—'The step-mother looks in the mirror' and 'Snow-white in the wood'—were the most captivating. The Suite was received with enthusiasm that should provoke a repetition. On the same night Faure's Suite 'Pelleas and Mélisande' was an additional attraction.

On September 14, Mr. O'Neil Phillips secured a success in César Franck's finely-conceived 'Variations symphoniques' for pianoforte and orchestra.

An interesting novelty was presented on September 15. This was a 'Study for orchestra,' entitled 'Voices,' written by Mr. Ernest Bryson, a Liverpool amateur who has previously shown a gift for thoughtful and refined musical expression with a leaning towards introspection. The new composition was an effort to depict the sensations of one who, gazing into the dying embers, recalls the voices of absent friends. As a mood-picture it owed its success to skilful handling of the orchestra. If the themes were not striking, they were for that reason in better accord with the spirit of reverie. Every bar bore testimony to sincerity, earnestness, and musicianship. The audience showed an unusual sense of discrimination in the hearty applause they bestowed upon the composer.

At the same concert, Miss Elsie Horne gave an excellent interpretation of the solo part of Paderewski's A minor Pianoforte concerto.

An occasion of exceptional interest was the first performance in London, which took place on September 20, of Dr. Walford Davies's 'Festal Overture,' produced at the Lincoln festival in June. This magnificent work, so typical of its composer and his thoroughly English style, received an excellent performance and a fine reception such as it deserved.

#### OPERA PERFORMANCES.

An event which aroused considerable interest was the first performance in London of Goldmark's 'The Queen of Sheba,' which was given by the Carl Rosa Company at Kennington Theatre on August 29. The company had played the work several times in the provinces, and showed close acquaintance with their task. Miss Doris Woodall gave one of her best impersonations in the name-part, and Miss Beatrice Miranda, Miss Annie van Dyck, Mr. Walter Wheatley and others did well. Mr. Eugene Goossens conducted.

The same company, on September 2, gave the first performance in England of Verdi's 'La forza del destino,' under the direction of Mr. Van Noorden. The chief characters were taken by Miss Ina Hill, Miss Annie van Dyck, Mr. Walter Wheatley, Mr. Hebben Foster, Mr. Arthur Winkworth and Mr. Frederick Clendon.

A season of light opera in Italian, organized and directed by Mr. C. de Macchi, opened at the Kingsway Theatre on September 1 with Rossini's 'Il barbiere di Siviglia,' of which a sprightly and artistic performance was given. On September 7, Auber's 'Fra Diavolo,' and on September 15, Donizetti's 'Don Pasquale' were mounted. The performances were in many ways excellent.

#### THE COMING SEASON.

##### ORCHESTRAL CONCERTS.

The phenomenal activity in this branch of concert-giving that has lately become a characteristic of London musical seasons, promises to exceed all records during the coming autumn, winter and, as far as we can tell, spring. Below we give particulars of the various orchestral enterprises that are announced:

*The Philharmonic Society.*—Seven concerts are announced, to be given under the following conductors: November 10, Sir Edward Elgar; November 30, Herr Emil Mlynarski; December 7, Mr. Thomas Beecham; February 9, Dr. Chessin; February 23, Mr. Albert Coates; March 9, M. Vincent d'Indy; May 18, Herr Arthur Nikisch. At the concert given on November 10, Sir Edward Elgar's new Violin concerto will be performed, with Herr Kreisler as soloist.

*The Promenade Concerts.*—This series, given by the Queen's Hall Orchestra under Mr. Henry J. Wood, is now in progress, and will continue every week-night until October 22.

*Queen's Hall Symphony Concerts.*—The usual series will be given with the Queen's Hall Orchestra under the direction of Mr. Henry J. Wood. The dates are as follows: October 22, November 5, November 19, December 3, January 21, February 4, February 18, March 11. The concerts take place in the afternoon.

*London Symphony Orchestra.*—This organization will give twelve symphony concerts at the Queen's Hall on the following dates: October 24, November 7 and 21, December 5, January 16 and 30, February 13, March 6 and 20, May 15 and 29, June 12. Eight will be conducted by Richter, three by Nikisch and one (January 16) by Herr Müller-Reuter.

*New Symphony Orchestra.*—A series of symphony concerts will be given by this orchestra, under the direction of Mr. Landon Ronald, on the following dates: November 16, December 14, January 18, February 14, March 29, May 2.

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(Strange sleep, strange strife) that men call living,'

the composer has laid somewhat disproportionate stress upon the element of conflict, and his music frequently lost the sense of mystery and subtle suggestion that should envelop the high-lights as well as the shadows in a representation of night.

The performance on September 13, for the first time in London, of W. V. Hurlstone's 'The magic mirror' Suite was a much-delayed act of justice. The composer of some of the finest chamber works ever produced by an Englishman had in a high degree the faculty of writing for the orchestra, although he made scant use of it during his short life. Hurlstone was scarcely out of his student days when he composed this Suite, and in the laying out there are semblances of crudity here and there, but the ideas and the orchestral expression of them are charming throughout. The music is outwardly programme-music, intended as an illustration of episodes from Grimm's well-known fairy-tale of 'Snow-white,' but it appeals chiefly as absolute music. Of its six sections the first two—'The step-mother looks in the mirror' and 'Snow-white in the wood'—were the most captivating. The Suite was received with enthusiasm that should provoke a repetition. On the same night Faure's Suite 'Pelleas and Mélisande' was an additional attraction.

On September 14, Mr. O'Neil Phillips secured a success in César Franck's finely-conceived 'Variations symphoniques' for pianoforte and orchestra.

An interesting novelty was presented on September 15. This was a 'Study for orchestra,' entitled 'Voices,' written by Mr. Ernest Bryson, a Liverpool amateur who has previously shown a gift for thoughtful and refined musical expression with a leaning towards introspection. The new composition was an effort to depict the sensations of one who, gazing into the dying embers, recalls the voices of absent friends. As a mood-picture it owed its success to skilful handling of the orchestra. If the themes were not striking, they were for that reason in better accord with the spirit of reverie. Every bar bore testimony to sincerity, earnestness, and musicianship. The audience showed an unusual sense of discrimination in the hearty applause they bestowed upon the composer.

At the same concert, Miss Elsie Horne gave an excellent interpretation of the solo part of Paderewski's A minor Pianoforte concerto.

An occasion of exceptional interest was the first performance in London, which took place on September 20, of Dr. Walford Davies's 'Festal Overture,' produced at the Lincoln festival in June. This magnificent work, so typical of its composer and his thoroughly English style, received an excellent performance and a fine reception such as it deserved.

#### OPERA PERFORMANCES.

An event which aroused considerable interest was the first performance in London of Goldmark's 'The Queen of Sheba,' which was given by the Carl Rosa Company at Kennington Theatre on August 29. The company had played the work several times in the provinces, and showed close acquaintance with their task. Miss Doris Woodall gave one of her best impersonations in the name-part, and Miss Beatrice Miranda, Miss Annie van Dyck, Mr. Walter Wheatley and others did well. Mr. Eugene Goossens conducted.

The same company, on September 2, gave the first performance in England of Verdi's 'La forza del destino,' under the direction of Mr. Van Noorden. The chief characters were taken by Miss Ina Hill, Miss Annie van Dyck, Mr. Walter Wheatley, Mr. Hebben Foster, Mr. Arthur Winkworth and Mr. Frederick Clendon.

A season of light opera in Italian, organized and directed by Mr. C. de Macchi, opened at the Kingsway Theatre on September 1 with Rossini's 'Il barbiere di Siviglia,' of which a sprightly and artistic performance was given. On September 7, Auber's 'Fra Diavolo,' and on September 15, Donizetti's 'Don Pasquale' were mounted. The performances were in many ways excellent.

#### THE COMING SEASON.

##### ORCHESTRAL CONCERTS.

The phenomenal activity in this branch of concert-giving that has lately become a characteristic of London musical seasons, promises to exceed all records during the coming autumn, winter and, as far as we can tell, spring. Below we give particulars of the various orchestral enterprises that are announced:

*The Philharmonic Society.*—Seven concerts are announced, to be given under the following conductors: November 10, Sir Edward Elgar; November 30, Herr Emil Mlynarski; December 7, Mr. Thomas Beecham; February 9, Dr. Chessin; February 23, Mr. Albert Coates; March 9, M. Vincent d'Indy; May 18, Herr Arthur Nikisch. At the concert given on November 10, Sir Edward Elgar's new Violin concerto will be performed, with Herr Kreisler as soloist.

*The Promenade Concerts.*—This series, given by the Queen's Hall Orchestra under Mr. Henry J. Wood, is now in progress, and will continue every week-night until October 22.

*Queen's Hall Symphony Concerts.*—The usual series will be given with the Queen's Hall Orchestra under the direction of Mr. Henry J. Wood. The dates are as follows: October 22, November 5, November 19, December 3, January 21, February 4, February 18, March 11. The concerts take place in the afternoon.

*London Symphony Orchestra.*—This organization will give twelve symphony concerts at the Queen's Hall on the following dates: October 24, November 7 and 21, December 5, January 16 and 30, February 13, March 6 and 20, May 15 and 29, June 12. Eight will be conducted by Richter, three by Nikisch and one (January 16) by Herr Müller-Reuter.

*New Symphony Orchestra.*—A series of symphony concerts will be given by this orchestra, under the direction of Mr. Landon Ronald, on the following dates: November 16, December 14, January 18, February 14, March 29, May 2.

**Sunday Concert Society.**—With the co-operation of the Queen's Hall Orchestra, under Mr. Henry J. Wood, this Society have arranged to give twenty-six concerts on Sunday afternoons during the coming autumn and winter.

**Royal Albert Hall Sunday Concerts.**—The New Symphony Orchestra, under Mr. Landon Ronald, has been engaged to give concerts on Sunday afternoons from October 2 to April 9, omitting Christmas Day.

**Sunday Concerts at Covent Garden Theatre.**—These will be given by Mr. Beecham during the course of his opera season, with the help of the Beecham and other orchestras.

## CHORAL CONCERTS.

The works chosen by London and Suburban Choral Societies for performance during the coming season are as follows:

**Royal Choral Society** (conductor Sir Frederick Bridge)—Elijah; Bach's Mass in B minor; Messiah; Hiawatha; Dream of Gerontius; King Olaf; the usual two performances of the Messiah.

**The Bach Choir** (conductor Dr. H. P. Allen)—St. Matthew Passion; B minor Mass.

**London Choral Society** (conductor Mr. Arthur Fagge)—Omar Khayyâm, Parts II. and III.; Hiawatha's Wedding-feast and Death of Minnehaha; new works by Bertram Shapleigh.

**Alexandra Palace Choral and Orchestral Society** (conductor Mr. Allen Gill)—Elijah; Rose of Sharon (New edition); Hiawatha; Golden Legend; Faust, Berlioz; Bach's Mass in B minor; Messiah; Dvorák's Stabat Mater; Wedding of Shon Maclean, Hubert Bath.

**The Edward Mason Choir** (conductor Mr. Edward Mason)—Choral Hymns, Von Holst; Fatherland, Bax; Choral Prologue to Music-Drama, Ethel Smyth; Sea Drift, Delius; Sands of Dee, Harriss; 150th Psalm, César Franck.

**Central London Choral Society** (conductor Mr. David J. Thomas)—Merrie England, German; Chorus of Empire, Harriss; The Flag of England, Bridge; Liberty, Eaton Fanning; part-songs by Elgar and Cornelius.

**Brixton Oratorio Choir** (conductor Mr. Douglas Redman, organist Mr. Welton Hickin)—Stabat Mater, Dvorák; Mors et Vita, Gounod; Requiem, Brahms; Last Judgment; Requiem, Verdi; Messiah; Elijah.

**Oriana Madrigal Society** (conductor Mr. Charles Kennedy Scott)—Jesu, now we will praise Thee, Bach; Ode on St. Cecilia's day, Purcell.

**Barking Choral Society** (conductor Mr. S. C. Attwood)—Messiah; Hymn of Praise; Alexander's Feast.

**Bermondsey Settlement Choral and Orchestral Union** (conductor Dr. J. E. Borland)—Samson; St. Matthew Passion; Apostles.

**Brackley Choral Society** (conductor Mr. John Curran)—Death of Minnehaha; Golden Legend; Revenge.

**Buckhurst Hill Choral Society** (conductor Mr. Otley Marshall)—The three fishers, Rogers; Look at the Clock, Hubert Bath; Faust, Gounod (concert selection).

**Central Croydon Choral Society** (conductor Mr. Roland A. Richards)—Spectre's bride, Dvorák.

**Chiswick and Gunnersbury Philharmonic Society** (conductor Mr. David M. Davis)—Elijah; Hiawatha's Departure; Redemption; Wedding of Shon Maclean, Hubert Bath; Pan, Charles Harriss; The King shall Rejoice, David M. Davis.

**Dulwich Philharmonic Society** (conductor Mr. Arthur Fagge)—Faust, Gounod; Elijah; Golden Legend.

**Ealing Philharmonic Society** (conductor Mr. E. Victor Williams)—King Olaf; Golden Legend; Revenge; Look at the Clock, Hubert Bath.

**Ealing Choral and Orchestral Society** (conductor Mr. Albert Thompson)—Pied piper of Hamelin, Parry; Song of Destiny, Brahms; Songs of the fleet, Stanford.

**Mr. Francis J. Foote's Choir, Tunbridge Wells.**—The Apostles; 91st Psalm, Meyerbeer; Be not afraid, Bach.

**Fulham and District Choral Society.**—Redemption; The Flag of England, Bridge; Hymn of Praise.

**Harringay Glee and Choral Society and Orchestra** (conductor Mr. Harry E. King)—The Wedding of Shon Maclean, Hubert Bath; Elijah.

**Harrow and Greenhill Choral Society** (conductor Mr. F. W. Belchamber)—Faust, Gounod; Messiah.

**Hither Green Choral and Orchestral Society** (conductor Mr. E. Stanley Roper)—Creation; Light of Life, Elgar; Song of Miriam, Schubert; Apostles.

**Isford Orchestral and Choral Society** (conductor Mr. H. A. Donald)—Messiah; Hiawatha.

**Lewisham Choral Society** (conductor Mr. Frank Idle)—Faust, Gounod; Dream of Gerontius.

**Orpheus Choral Society** (conductor Mr. Claud Powell)—The Sages of Sheba, Bach; Ode to a Nightingale, Ernest Walker; Sir Patrick Spens, Herbert Brewer; The Three Jovial Huntsmen, Walford Davies.

**Purley Choral Union** (conductor Mr. Harold Macpherson)—Golden Legend; Dream of Gerontius.

**St. George's Choral Society** (conductor Mr. Henry Thomas)—Merrie England, German.

**St. Margaret's Musical Society** (conductor Rev. Jocelyn Perkins)—Hiawatha; Princess of Kensington, German; Wreck of the Hesperus, Hamish MacCunn.

**St. Saviour's Choral Society** (conductor Mr. J. W. Smith)—Faust selection, Gounod; Last Judgment; Holy City; Festival Te Deum, Sullivan; Daughter of Jairus.

**South London Institute of Music** (conductor Mr. L. C. Venables)—Merrie England, German.

**South-West Choral Society** (conductor Mr. H. A. Bond)—Faust, Gounod.

**Streatham Choral Society** (conductor Mr. E. J. Quance)—Hiawatha; Golden Legend; Revenge.

**Teddington Philharmonic Society** (conductor Mr. W. Ratcliffe)—Banner of St. George; From the Bavarian Highlands.

**Twickenham Philharmonic Society** (conductor Mr. Arthur Cowen)—Golden Legend; Dream of Gerontius; St. John's Eve; Redemption; Acis and Galatea.

**Waldstein Choral Society, Forest Gate** (conductor Mr. F. W. Waggett)—Princess of Kensington, German; Faust, Gounod; Banner of St. George; Wedding of Shon Maclean, Hubert Bath; Messiah.

**Walthamstow Choral Union** (conductor Mr. J. Evans)—Wedding of Shon Maclean, Bath.

**West Norwood Choral and Orchestral Society** (conductor Mr. P. S. Bright)—Gounod's Faust, concert selection; Dvorák's Stabat Mater; Sea Wanderers, Bantock.

**Willesden Green and Cricklewood Choral Society** (conductor Mr. F. W. Belchamber)—Merrie England, German; Walpurgis Night; Martyr of Antioch; Rossini's Stabat Mater.

## L. C. C. EVENING SCHOOLS' CHORAL UNIONS.

**Battersea, Clapham and Wandsworth** (conductor Mr. George Lane)—Hiawatha's departure; Pied Piper of Hamelin.

**East London**—The May Queen, Sterndale Bennett.

**Hackney and Finsbury** (conductor Mr. Allen Gill)—Judas Maccabæus; Wreck of the Hesperus, MacCunn.

**Lambeth** (conductor Mr. C. Metcalf)—Banner of St. George.

**North-West London** (conductor Mr. H. P. Dakin)—Festival Te Deum, Sullivan; Flag of England, Bridge.

**South-East London** (conductor Mr. A. G. Gibbs)—Festival Te Deum, Sullivan; Erl-King's daughter, Gade; Young Lockinvar, Arnott.

**West London** (conductor Mr. W. T. Oke)—Elijah.



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## Music in the Provinces.

(FROM OUR OWN CORRESPONDENTS.)

### BIRMINGHAM.

With the exception of a series of vocal and instrumental concerts, given under Mr. Oscar Pollack's direction at the Edgbaston Botanical Gardens, the summer months have practically been devoid of musical events. An unusually early inauguration of the coming musical season was made by the first appearance here of Cavaliere F. Castellano's Italian Opera Company, who, on September 5, opened a week of opera at the Theatre Royal with a repertory that included 'Cavalleria Rusticana,' 'Pagliacci,' 'Rigoletto,' 'La Traviata,' 'Il Barbiere di Siviglia,' 'Il Trovatore,' 'Faust,' and 'Carmen.' The best performance was undoubtedly that of Rossini's master work. Italian opera in the vernacular has not been heard in Birmingham since 1893.

The coming season promises to be the busiest on record, so many new ventures being in prospect that it is almost doubtful if success will attend all the concerts, although they are likely to be of varied interest and excellence. Choral and orchestral music will naturally form the chief attraction, and in forecasting the season's principal events, the place of honour in the domain of choral works must again be assigned to the Birmingham Festival Choral Society, so ably conducted by Dr. Sinclair. This old-established association will, in addition to the customary Christmas performance of the 'Messiah,' provide four concerts. The works to be given are Bach's B minor Mass, Saint-Saëns's 'Samson and Delilah,' an important Handelian selection, and Elgar's 'Caractacus.' The dates of the concerts are fixed for October 20, November 24, 1910, February 23 and April 16, 1911.

Our chief amateur choral societies—the Midland Musical Society, the Birmingham Choral and Orchestral Association, the Birmingham Choral Union, and the local male-voice choirs—will all provide important choral music during the season, particulars of which have not yet been issued. Of special importance will be the concerts of the New Choral Society, trained and conducted by Mr. Rutland Boughton, who, on October 17, will submit a copious selection of unaccompanied choruses and part-songs. On March 9, 1911, the Society proposes to perform the three parts of Granville Bantock's 'Omar Khayyam.' In addition to these a popular concert of Folk-songs will be given on some available Saturday night.

Orchestral music will principally be provided by the newly-established Birmingham Philharmonic Society, the promoters of which have made arrangements to give eight important orchestral concerts in the Town Hall on the following dates: October 19, November 2, November 16, December 14, 1910, February 1, February 15, March 1, and March 15, 1911. The conductors will be Messrs. Wassili Safonoff (two concerts), Fritz Cassirer, George Henschel, Landon Ronald, Thomas Beecham and Henry J. Wood (two concerts). A truly remarkable programme is to be given under Mr. Beecham's direction.

The old-established 'Harrison Concerts,' of which four are given every season, are again likely to attract enormous audiences. Among the principal artists will be Madame Tétrazini, Madame Melba and Fraulein Gerhardt. At the second concert Pachmann will give a pianoforte recital, and at the last concert the New Symphony Orchestra, conducted by Landon Ronald, will make its first appearance here.

Messrs. Dale, Forty & Co. have arranged to give two concerts, at which Mlle. Alice Verlet will make her first appearance in Birmingham. The other artists will be Kubelik, Zimbalist, Backhaus and Mark Hambourg. The Max Mossel drawing-room concerts will this season comprise many features of interest, and the Royal Society of Artists' musical matinees, which open on October 8, and will be continued every Saturday till December 10, are of more than ordinary attraction, judging from the syllabus issued. Chamber music will again rest with the Clifton Quintet, and in the way of operas, Thomas Beecham's Light Opera Company, the Moody-Manners Opera Company and the

D'Oyly- Carte Répertoire Company are all visiting the Prince of Wales Theatre before the end of the year. Herr Denhof proposes to give a complete performance of the 'Ring' and one performance of 'Elektra' at the Prince of Wales Theatre in March, 1911, providing that a sufficient number of subscriptions are forthcoming to cover, at least, the expenses. A few months ago a local committee was formed to arrange a performance of the 'Ring,' as proposed by Herr Denhof, but there was no response to the scheme and the matter fell through. What measure of success this new appeal will meet remains to be seen.

The Moseley Choral Society promise two concerts. On December 8 they will give a concert-performance of 'Faust,' and on March 16, 1911, Hubert Bath's 'The wedding of Shon Maclean' and a miscellaneous selection will form the programme.

### BRISTOL.

The several Societies have recommenced their practices as follows: Bristol Choral Society (conductor, Mr. George Riseley), 'Hiawatha' (Coleridge-Taylor) and 'Dream of Gerontius' (Elgar). Bristol Musical Society (conductor, Mr. C. W. Stear), 'The Crusaders' (Gade), 'Look at the clock' (Bath), and 'Redemption' (Gounod). Bristol New Philharmonic Society (conductor, Mr. Arnold Barter), 'The Childhood of Christ' (Berlioz) and 'Hymn of Praise' (Mendelssohn). Sine Nomine Choral Society (conductor, Mr. Robert Simmons), 'St. Paul' (Mendelssohn).

### DEVON AND CORNWALL.

#### PLYMOUTH.

Arrangements are set in motion for the coming season which seem to indicate that from the point of view of quantity Plymouth will emerge from the appalling dullness of last year. It is exceedingly gratifying to note that the Municipal Council has at last acceded to the demands of the borough organist for the raising of prices at those municipal concerts at which the Guildhall choir shall perform—three in number during the season. It will be remembered that their refusal to grant this concession last year deprived the town of one of its most important musical assets, for without the raising of prices, the normal scale of which is from one shilling to one penny, it was impossible to give the fine choral and orchestral performances to which Mr. Moreton, the borough organist, had educated the musical Plymouth public on the platform and on the floor. Apparently the suspension of the choir, and consequently of the orchestra, has impressed itself with a significant sense of loss on the powers-that-be, and at the September meeting of the Council the recommendation of the Land Committee to accede to Mr. Moreton's request was accepted. The choir has since met for rehearsal in full force, and the works promised for performance are 'Trafalgar,' 'The last post,' 'Mors et vita' and (next season) 'The dream of Gerontius.' The other Societies are pulling themselves together after the summer recess, and among the events provided is the performance of 'Caractacus' by Dr. Weekes's Choral Society.

Mr. Frank Winterbottom having resigned, through ill-health, the bandmastership of the Royal Marine Light Infantry, Mr. J. W. Newton, of the Second Durham Light Infantry, has been appointed to succeed. He is a Kneller Hall man, and obtained his warrant six years ago. The Symphony concerts which Mr. Winterbottom has organized and conducted for many years now pass into the management and conductorship of Mr. R. G. Evans, bandmaster of the Royal Garrison Artillery, who will transfer the locale from the Stonehouse Town Hall to the Plymouth Guildhall, and will open the season in November. As a tribute of regard to Mr. Frank Winterbottom, a farewell concert was given on September 21 by the combined bands of the Royal Marine Light Infantry and the Royal Garrison Artillery, the retiring bandmaster and Mr. Evans sharing the duties of the baton. A presentation of a purse of money was made to Mr. Winterbottom on the initiative of the Plymouth Mercantile Association, with many expressions of appreciation of his past work and of regret at his departure. Mr. Winterbottom will remove to London at the end of this month.

## Music in the Provinces.

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Messrs. Dale, Forty & Co. have arranged to give two concerts, at which Mlle. Alice Verlet will make her first appearance in Birmingham. The other artists will be Kubelik, Zimbalist, Backhaus and Mark Hambourg. The Max Mossel drawing-room concerts will this season comprise many features of interest, and the Royal Society of Artists' musical matinees, which open on October 8, and will be continued every Saturday till December 10, are of more than ordinary attraction, judging from the syllabus issued. Chamber music will again rest with the Clifton Quintet, and in the way of operas, Thomas Beecham's Light Opera Company, the Moody-Manners Opera Company and the

D'Oyly-Carte Répertoire Company are all visiting the Prince of Wales Theatre before the end of the year. Herr Denhof proposes to give a complete performance of the 'Ring' and one performance of 'Elektra' at the Prince of Wales Theatre in March, 1911, providing that a sufficient number of subscriptions are forthcoming to cover, at least, the expenses. A few months ago a local committee was formed to arrange a performance of the 'Ring,' as proposed by Herr Denhof, but there was no response to the scheme and the matter fell through. What measure of success this new appeal will meet remains to be seen.

The Moseley Choral Society promise two concerts. On December 8 they will give a concert-performance of 'Faust,' and on March 16, 1911, Hubert Bath's 'The wedding of Shon Maclean' and a miscellaneous selection will form the programme.

### BRISTOL.

The several Societies have recommenced their practices as follows: Bristol Choral Society (conductor, Mr. George Riseley), 'Hiawatha' (Coleridge-Taylor) and 'Dream of Gerontius' (Elgar). Bristol Musical Society (conductor, Mr. C. W. Stear), 'The Crusaders' (Gade), 'Look at the clock' (Bath), and 'Redemption' (Gounod). Bristol New Philharmonic Society (conductor, Mr. Arnold Barter), 'The Childhood of Christ' (Berlioz) and 'Hymn of Praise' (Mendelssohn). Sine Nomine Choral Society (conductor, Mr. Robert Simmons), 'St. Paul' (Mendelssohn).

### DEVON AND CORNWALL.

#### PLYMOUTH.

Arrangements are set in motion for the coming season which seem to indicate that from the point of view of quantity Plymouth will emerge from the appalling dullness of last year. It is exceedingly gratifying to note that the Municipal Council has at last acceded to the demands of the borough organist for the raising of prices at those municipal concerts at which the Guildhall choir shall perform—three in number during the season. It will be remembered that their refusal to grant this concession last year deprived the town of one of its most important musical assets, for without the raising of prices, the normal scale of which is from one shilling to one penny, it was impossible to give the fine choral and orchestral performances to which Mr. Moreton, the borough organist, had educated the musical Plymouth public on the platform and on the floor. Apparently the suspension of the choir, and consequently of the orchestra, has impressed itself with a significant sense of loss on the powers-that-be, and at the September meeting of the Council the recommendation of the Land Committee to accede to Mr. Moreton's request was accepted. The choir has since met for rehearsal in full force, and the works promised for performance are 'Trafalgar,' 'The last post,' 'Mors et vita' and (next season) 'The dream of Gerontius.' The other Societies are pulling themselves together after the summer recess, and among the events provided is the performance of 'Caractacus' by Dr. Weekes's Choral Society.

Mr. Frank Winterbottom having resigned, through ill-health, the bandmastership of the Royal Marine Light Infantry, Mr. J. W. Newton, of the Second Durham Light Infantry, has been appointed to succeed. He is a Kneller Hall man, and obtained his warrant six years ago. The Symphony concerts which Mr. Winterbottom has organized and conducted for many years now pass into the management and conductorship of Mr. R. G. Evans, bandmaster of the Royal Garrison Artillery, who will transfer the locale from the Stonehouse Town Hall to the Plymouth Guildhall, and will open the season in November. As a tribute of regard to Mr. Frank Winterbottom, a farewell concert was given on September 21 by the combined bands of the Royal Marine Light Infantry and the Royal Garrison Artillery, the retiring bandmaster and Mr. Evans sharing the duties of the baton. A presentation of a purse of money was made to Mr. Winterbottom on the initiative of the Plymouth Mercantile Association, with many expressions of appreciation of his past work and of regret at his departure. Mr. Winterbottom will remove to London at the end of this month.

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Concerts given by London and other visiting artists on holiday have become quite a feature of the summer season at the Cornish sea-side places. Miss May Mukle gave a Violoncello recital at Bude and, with Miss Marjorie Beer and Mr. Thomas Dunhill, gave a chamber concert at even so remote a spot as Tintagel on August 20. St. Ives has been favoured also with organ recitals (Mr. Manley Martin and Mr. David Parkes) and vocal recitals; and in a similar way Newquay, Falmouth and Carbis Bay have been enlivened.

## EDINBURGH.

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Beginning with a matinée at the King's Theatre, Edinburgh, on February 18, 1911, he contemplates giving 'Elektra' performances in Manchester, Birmingham, Liverpool, Leeds, Sheffield, Newcastle, Glasgow, Belfast, Dublin, and perhaps some other places. In spite of the exorbitant expenses of the production of 'Elektra,' it is Mr. Denhof's intention to give the work on the same lavish scale as the 'Ring of the Nibelung' last spring; and it is interesting to note that Dr. Strauss, who naturally takes a great interest in the enterprise, is himself assisting Mr. Denhof in his not at all easy task of finding competent English singers. The performance in Edinburgh will not only be the first in the United Kingdom outside of London, but the first in English on any stage.

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In forecasting the musical season the place of honour naturally falls to the Choral and Orchestral Union, whose scheme, commencing on November 15, will extend over a period of thirteen weeks and will include four choral and ten orchestral concerts as well as fourteen Saturday popular orchestral concerts. The appointment of Mr. Emil Mlynarski as orchestral conductor, in succession to Dr. Frederic Cowen, adds interest to the scheme, as does also the appearance of Sir Edward Elgar as conductor at the performance of 'The Kingdom,' which work will, on this occasion, be heard for the first time in Scotland. Mr. Mlynarski will also direct the Choral Union's performance of 'The Flying Dutchman,' and the two remaining choral concerts (Bach's Mass in B minor and 'The Messiah') will be conducted by Dr. Coward. The Scottish Orchestra will number eighty performers, with Mr. Henri Verbrugghen as principal first violin.

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Mr. G. W. Brand Lane's concerts, at which his Philharmonic Society always sing, are seven in number this season, and promise the usual 'stars' of the musical firmament. To his first concert come Sir Charles Santley, Kubelik and Backhaus, Zerola, Alice Verlet, and Edna Thornton. A song-recital by Plunket Greene, with Sir C. V. Stanford at the pianoforte, should prove of unusual interest. The only oratorios to be given are 'Messiah' and 'Elijah,' with attractive casts of soloists. In addition, the choir, numbering 250 voices, are announced to sing Bach's 'Praise the Lord,' S. Sebastian Wesley's 'Praise of music,' Bantock's 'The tyger' and 'The moon has risen,' and other *alla cappella* works.

At a meeting held on September 14, Mr. Brand Lane referred to the completion of thirty years' work of the Philharmonic choir. Formed in the year 1880, it has, with the exception of three weeks in August, continued its weekly meetings, both winter and summer, during the whole of that time—an unusual feature with large choral societies, which

generally slacken off during the summer months. From the first the choir has always worked on educational lines, having had each season graded classes for sight-reading, theory and choral practice, which have been attended by about 8,000 students. Nearly 1,500 have passed into the concert choir. Fifty per cent. of the present members have been so for eight years, but of the original members only two remain. Several of the officers have held their appointments for nearly twenty years, and the conductor has not missed a performance or been late at rehearsal since the choir was inaugurated. There is about £300 in hand to the credit of the Society.

Commencing October 22, the Manchester Orchestra, Limited, under Mr. Simon Speelman, will give a dozen Promenade smoking-concerts at intervals of three weeks, and from the sketch-programme already issued there are promised several novelties which should still further increase the popularity of this institution, which has at last made Saturday night orchestral concerts in Manchester pay their way. Many others have tilled this field of musical activity, but Mr. Speelman's band alone have reaped the harvest. Four new orchestral works by resident Manchester musicians, and all of them members of the Hallé organization, will receive their first hearing, although 'trial trips' have been run at Blackpool and Llandudno this season. Messrs. Oskar Borsdorf and Charles H. Fogg are represented by Concert overtures in D major and D minor respectively; Mr. Ferruccio Bonavia by a String suite in A minor, and Mr. J. H. Foulds by the new 'French Holiday Sketches.' Two plébiscite programmes are to be arranged, and a score of solo vocalists and instrumentalists will appear, who, with possibly four exceptions, are connected with Manchester and two or three other Lancashire centres; whilst at the first February concert, Manchester's greatest choir—the Male-Voice Orpheus Society, conducted by Mr. Walter S. Nesbitt, will sing. On October 19 also this choir will give a recital of *alla cappella* works of the greatest interest, Mr. Frederick Dawson playing pianoforte solos and the vocalists being Mrs. Herbert-Hutchinson and Mr. Harold Wilde.

The first Hallé concert is announced for October 20, but the published scheme has not been issued in time to be dealt with in this month's issue. Consideration of the syllabus of the Gentlemen's concerts must also be deferred, Mr. Henry J. Wood conducting the first orchestral concert on October 24.

The fourth session of a training class for music-teachers, instituted by Dr. Walter Carroll, will commence on October 13. Mr. Francis Harford will lecture on 'Singing as I try to teach it'; Dr. H. H. Hulbert on 'The science of vocal tone'; Mr. Max Mayer and Mr. Percy Waller on 'Pianoforte teaching.'

By the end of September it was hoped that it would be possible to decide definitely whether the Denhof scheme for the Nibelung dramas could go forward next March. The Theatre Royal authorities, it is stated, have given him the refusal of their premises for the week commencing March 6. The Ring dramas will entail an expenditure of £3,500, and if a further £800 be forthcoming, it is also proposed to perform Strauss's 'Elektra' on March 11.

During the last week in September, at the Midland Theatre, lovers of the out-of-the-common musical sensations enjoyed a novelty in the shape of the Balalaika orchestra, playing Russian folk-songs on native instruments, under Mr. Victor Abaza, Madame Polozoff, from the St. Petersburg Imperial Opera, also taking part.

#### NEWCASTLE AND DISTRICT.

Professor Bantock, on November 30, will conduct Parts II. and III. of 'Omar Khayyâm' and his comedy-overture 'The pierrot of the minute.' The Choral Union and the Hallé Orchestra will unite forces, and the soloists will be Miss Phyllis Lett, Mr. Frank Mullings and Mr. Herbert Brown. The usual Christmas performance of the 'Messiah' will be conducted by the chorus-master, Dr. Coward, and Bach's B minor Mass will be given again on March 22, conducted by that fine Bach scholar, Sir Hubert Parry. The orchestra will be the Leeds Symphony, and the soloists Miss Gladys Honey, Madame Amy Dewhurst, and Messrs. Henry Brearley and Montague Borwell. The Postal Telegraph Choral Society promise a programme of solid strength: Rutland Boughton's

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#### MANCHESTER AND DISTRICT.

From announcements made up to the time of going to press the musical season here will probably be opened by the first Harrison concert, when Tetraxini will be the attraction; not improbably, however, Pachmann, at the December concert of this series, will draw a more seriously-musically audience, and a warm welcome will await Gerhardt for her Lieder recital; the concluding concert, affording an opportunity of hearing Melba, with Landon Ronald's orchestral accompaniment, will also be of unusual interest.

Mr. G. W. Brand Lane's concerts, at which his Philharmonic Society always sing, are seven in number this season, and promise the usual 'stars' of the musical firmament. To his first concert come Sir Charles Santley, Kubelik and Backhaus, Zerola, Alice Verlet, and Edna Thornton. A song-recital by Plunket Greene, with Sir C. V. Stanford at the pianoforte, should prove of unusual interest. The only oratorios to be given are 'Messiah' and 'Elijah,' with attractive casts of soloists. In addition, the choir, numbering 250 voices, are announced to sing Bach's 'Praise the Lord,' S. Sebastian Wesley's 'Praise of music,' Bantock's 'The tyger' and 'The moon has risen,' and other *alla cappella* works.

At a meeting held on September 14, Mr. Brand Lane referred to the completion of thirty years' work of the Philharmonic choir. Formed in the year 1880, it has, with the exception of three weeks in August, continued its weekly meetings, both winter and summer, during the whole of that time—an unusual feature with large choral societies, which

generally slacken off during the summer months. From the first the choir has always worked on educational lines, having had each season graded classes for sight-reading, theory and choral practice, which have been attended by about 8,000 students. Nearly 1,500 have passed into the concert choir. Fifty per cent. of the present members have been so for eight years, but of the original members only two remain. Several of the officers have held their appointments for nearly twenty years, and the conductor has not missed a performance or been late at rehearsal since the choir was inaugurated. There is about £300 in hand to the credit of the Society.

Commencing October 22, the Manchester Orchestra, Limited, under Mr. Simon Speelman, will give a dozen Promenade smoking-concerts at intervals of three weeks, and from the sketch-programme already issued there are promised several novelties which should still further increase the popularity of this institution, which has at last made Saturday night orchestral concerts in Manchester pay their way. Many others have tilled this field of musical activity, but Mr. Speelman's band alone have reaped the harvest. Four new orchestral works by resident Manchester musicians, and all of them members of the Hallé organization, will receive their first hearing, although 'trial trips' have been run at Blackpool and Llandudno this season. Messrs. Oskar Borsdorf and Charles H. Fogg are represented by Concert overtures in D major and D minor respectively; Mr. Ferruccio Bonavia by a String suite in A minor, and Mr. J. H. Foulds by the new 'French Holiday Sketches.' Two plébisicite programmes are to be arranged, and a score of solo vocalists and instrumentalists will appear, who, with possibly four exceptions, are connected with Manchester and two or three other Lancashire centres; whilst at the first February concert, Manchester's greatest choir—the Male-Voice Orpheus Society, conducted by Mr. Walter S. Nesbitt, will sing. On October 19 also this choir will give a recital of *alla cappella* works of the greatest interest, Mr. Frederick Dawson playing pianoforte solos and the vocalists being Mrs. Herbert-Hutchinson and Mr. Harold Wilde.

The first Hallé concert is announced for October 20, but the published scheme has not been issued in time to be dealt with in this month's issue. Consideration of the syllabus of the Gentlemen's concerts must also be deferred, Mr. Henry J. Wood conducting the first orchestral concert on October 24.

The fourth session of a training class for music-teachers, instituted by Dr. Walter Carroll, will commence on October 13. Mr. Francis Harford will lecture on 'Singing as I try to teach it'; Dr. H. H. Hulbert on 'The science of vocal tone'; Mr. Max Mayer and Mr. Percy Waller on 'Pianoforte teaching.'

By the end of September it was hoped that it would be possible to decide definitely whether the Denhof scheme for the Nibelung dramas could go forward next March. The Theatre Royal authorities, it is stated, have given him the refusal of their premises for the week commencing March 6. The Ring dramas will entail an expenditure of £3,500, and if a further £800 be forthcoming, it is also proposed to perform Strauss's 'Elektra' on March 11.

During the last week in September, at the Midland Theatre, lovers of the out-of-the-common musical sensations enjoyed a novelty in the shape of the Balalaika orchestra, playing Russian folk-songs on native instruments, under Mr. Victor Abaza, Madame Polozoff, from the St. Petersburg Imperial Opera, also taking part.

#### NEWCASTLE AND DISTRICT.

Professor Bantock, on November 30, will conduct Parts II. and III. of 'Omar Khayyâm' and his comedy-overture 'The pierrot of the minute.' The Choral Union and the Hallé Orchestra will unite forces, and the soloists will be Miss Phyllis Lett, Mr. Frank Mullings and Mr. Herbert Brown. The usual Christmas performance of the 'Messiah' will be conducted by the chorus-master, Dr. Coward, and Bach's B minor Mass will be given again on March 22, conducted by that fine Bach scholar, Sir Hubert Parry. The orchestra will be the Leeds Symphony, and the soloists Miss Gladys Honey, Madame Amy Dewhurst, and Messrs. Henry Brearley and Montague Borwell. The Postal Telegraph Choral Society promise a programme of solid strength: Rutland Boughton's

'Midnight,' Coleridge-Taylor's 'The death of Minnehaha,' Bach's 'My spirit was in heaviness,' Max Reger's 'Palm-Sunday morning' (the first Reger choral music to be heard here), and H. O. Anderton's 'Flower-de-Luce.' Miss Lillie Wormald and Mr. Norman Allin are the soloists for the first concert, and Miss Gladys Honey and Messrs. J. Booth and E. J. Potts for the second. There will be an orchestra at each concert, and Mr. E. L. Bainton will conduct.

The Durham Musical Society will also sing the 'Minnehaha' cantata and Bennett's 'May Queen,' and the Chester-le-Street Society Handel's 'Judas Maccabæus.' Dr. Davies's 'Everyman' and part-songs by Delius (soloists, Miss G. Jacobson, Madame Dewhurst and Messrs. R. Ripley and Charles Knowles), a Christmas performance of the 'Messiah,' and Handel's 'Israel in Egypt' (soloists, Misses I. Walton and R. Burn and Mr. H. Brearley) are announced by the Whitley Bay Choral Society; and the Students' Choral Society, at the Armstrong College, Newcastle, intend rehearsing both Brahms's and Goetz's settings of Schiller's 'Nänie,' some North-country folk-songs, and possibly Mozart's 'Vesper psalms and Magnificat.'

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One work looms large on the musical horizon in Nottingham this season: Bach's B minor Mass. The other items in the Sacred Harmonic Choral programme are Elgar's 'Caractacus,' and the somewhat hackneyed third acts of 'Tannhäuser' and 'Lohengrin.' In their orchestral programme the same Society are giving an 'English night,' and later a modern programme with Dvorák's 'From the New World' for the chief attraction.

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#### YORKSHIRE.

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## Foreign Notes.

### BERLIN.

The opera performances given under the management of Herr Hermann Gura at the Neues Königliches Operntheater came to an end on August 15, when Wagner's 'Die Meistersinger' was very efficiently performed, under the conductorship of Herr Joseph Stransky. Though coldly received at first, this conductor has, by excellent work, greatly added to his reputation, and the success obtained by the Gura opera is no doubt largely due to his untiring efforts. On the following evening the ensemble of the Royal Opera commenced its winter season in the same theatre (the Royal Opera Theatre being temporarily closed for repairs). The authorities of the Royal Theatre made a somewhat belated observance of the Schumann centenary with a performance (on September 1) of Byron's 'Manfred,' with Schumann's incidental music.—Gounod's early and long-forgotten comic opera 'Der Arzt wieder Willen' was given for the first time on September 3 at the Komische Oper. The work was efficiently performed under the baton of Herr von Reznicek, and earned much praise from the critics and public.—The series of Symphony concerts given by the Königliche Kapelle, under the musical direction of Dr. Richard Strauss, commences on October 3. Besides Beethoven's nine Symphonies, modern works by Pönitz, Ernst Boehe, Debussy, Bischoff and S. von Hausegger will be performed. The list also includes all the symphonic works of Dr. Richard Strauss himself.

### BRUSSELS.

The Théâtre Royal de la Monnaie commenced its season on September 1 with a fine performance of Meyerbeer's opera 'L'Africaine.' Excellent representations have also been given of Puccini's 'Madama Butterfly' and Massenet's 'Manon.'

### CASSEL.

The Court Theatre, whose Autumn season has recently commenced, has given as the first novelty Wolf-Ferrari's little comic opera 'Susannen's Geheimnis.' The charming work met with a favourable reception.

### COPENHAGEN.

The Royal Theatre opened its doors on September 1. The operatic repertoire has so far mainly been occupied by Italian works such as 'Tosca,' 'Il Barbiere di Siviglia' and

the old French opéra-comique, 'Jeannettes Bryllup' ('Les noces de Jeannette'). The ballet is a great speciality at the Royal Theatre, its last year's success, 'Den lille Havfrue,' with Fini Henriques' excellent music, having again been mounted. No national work has for many years met with equal favour. The New Theatre has been fortunate with its most recent production, Lehar's latest operetta 'Zigöjnerblod.' The critics generally agree that this work is on a far higher plane than any of the composer's previous works, and it is freely compared with the almost classical operettas by Johann Strauss.

### DRESDEN.

As the Royal Opera House is temporarily closed for extensive alterations, the operatic performances have recently been given at the Königliches Schauspielhaus. As this theatre is too small to be completely suitable for grand opera, the authorities have decided, in addition to performing familiar examples of light opera, to give performances of some of the best operettas. The first venture of this kind, Johann Strauss's 'Der Zigeunerbaron,' given with the well-known singers under the conductorship of Herr Kutzschbach, proved quite a sensational success. The work, which Johann Strauss originally wrote for the Imperial Opera in Vienna, was for once heard under proper conditions. Among the promised novelties none excites greater interest than Richard Strauss's new opera 'Der Rosenkavalier,' which is to be produced late in January. In accordance with the composer's wish, Fräulein Eva von der Osten and Herr Lordmann will create the leading parts, and Herr Ernst von Schuch will conduct.

### GENEVA.

Professor E. Jaques-Dalcroze, the distinguished composer and inventor of a system of rhythmic gymnastics, was recently created 'Docteur des lettres honoris causa' by the Geneva University.

### LEIPZIG.

A four-act opera, 'Der Talisman,' composed by Mrs. Adela Madison to the text of Ludwig Fulda, has been accepted for production at the Municipal Theatre. The composer, an American lady, has studied composition with Debussy.

### MANNHEIM.

The Court Theatre opened the season with a performance of Kleist's drama 'Kathchen von Heilbronn,' with incidental music by Hans Pfitzner.

### MUNICH.

The last six Symphony concerts of the series given by the Münchener Konzertverein (conductor, Herr Ferdinand Löwe), took place on August 22, 24, 27, 31, September 2 and 4. The programmes included the last four Symphonies by Beethoven, Symphonies Nos. 1, 2, 3 of Brahms, and the third, fourth, seventh and ninth Symphonies by Bruckner.—The annual festival performances of works by Wagner and Mozart have taken place in the Prinzregententheater and the Residenztheater before crowded and enthusiastic audiences. The Wagner works presented were 'Tristan und Isolde,' 'Die Meistersinger,' the 'Ring des Nibelungen' and the early opera 'Die Feen.' The amount of labour spent on the production of the last-mentioned work seemed to have been hardly worth while. The Mozart performances in the Residenztheater included 'Don Giovanni,' 'Le nozze di Figaro,' 'Così fan tutte,' 'Die Entführung aus dem Serail,' the opera-seria 'Titus,' which in spite of many beauties must be considered antiquated, and the charming little German operetta 'Bastien und Bastienne' (which Mozart wrote in his thirteenth year). The works of both masters were excellently performed, particularly on those occasions when Herr Felix Mottl officiated at the conductor's desk.—On September 12, the eagerly anticipated first performance of Gustav Mahler's eighth Symphony took place in the Neue Musik Festhalle of the Exhibition, under the direction of the composer. A great number of the most famous living musicians were present, among them Dr. Richard Strauss. The work is conceived on a gigantic scale. It takes an hour and a-half to perform, and is laid out for eight solo voices, three choirs (one a children's choir), and an orchestra numbering about 140 performers,

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## Foreign Notes.

### BERLIN.

The opera performances given under the management of Herr Hermann Gura at the Neues Königliches Operntheater came to an end on August 15, when Wagner's 'Die Meistersinger' was very efficiently performed, under the conductorship of Herr Joseph Stransky. Though coldly received at first, this conductor has, by excellent work, greatly added to his reputation, and the success obtained by the Gura opera is no doubt largely due to his untiring efforts. On the following evening the ensemble of the Royal Opera commenced its winter season in the same theatre (the Royal Opera Theatre being temporarily closed for repairs). The authorities of the Royal Theatre made a somewhat belated observance of the Schumann centenary with a performance (on September 1) of Byron's 'Manfred,' with Schumann's incidental music.—Gounod's early and long-forgotten comic opera 'Der Arzt wieder Willen' was given for the first time on September 3 at the Komische Oper. The work was efficiently performed under the baton of Herr von Reznicek, and earned much praise from the critics and public.—The series of Symphony concerts given by the Königliche Kapelle, under the musical direction of Dr. Richard Strauss, commences on October 3. Besides Beethoven's nine Symphonies, modern works by Pönitz, Ernst Boehe, Debussy, Bischoff and S. von Hausegger will be performed. The list also includes all the symphonic works of Dr. Richard Strauss himself.

### BRUSSELS.

The Théâtre Royal de la Monnaie commenced its season on September 1 with a fine performance of Meyerbeer's opera 'L'Africaine.' Excellent representations have also been given of Puccini's 'Madama Butterfly' and Massenet's 'Manon.'

### CASSEL.

The Court Theatre, whose Autumn season has recently commenced, has given as the first novelty Wolf-Ferrari's little comic opera 'Susannen's Geheimnis.' The charming work met with a favourable reception.

### COPENHAGEN.

The Royal Theatre opened its doors on September 1. The operatic repertoire has so far mainly been occupied by Italian works such as 'Tosca,' 'Il Barbiere di Siviglia' and

the old French opéra-comique, 'Jeannettes Bryllup' ('Les noces de Jeannette'). The ballet is a great speciality at the Royal Theatre, its last year's success, 'Den lille Havfrue,' with Fini Henriques' excellent music, having again been mounted. No national work has for many years met with equal favour. The New Theatre has been fortunate with its most recent production, Lehar's latest operetta 'Zigöjnerblod.' The critics generally agree that this work is on a far higher plane than any of the composer's previous works, and it is freely compared with the almost classical operettas by Johann Strauss.

### DRESDEN.

As the Royal Opera House is temporarily closed for extensive alterations, the operatic performances have recently been given at the Königliches Schauspielhaus. As this theatre is too small to be completely suitable for grand opera, the authorities have decided, in addition to performing familiar examples of light opera, to give performances of some of the best operettas. The first venture of this kind, Johann Strauss's 'Der Zigeunerbaron,' given with the well-known singers under the conductorship of Herr Kutzschbach, proved quite a sensational success. The work, which Johann Strauss originally wrote for the Imperial Opera in Vienna, was for once heard under proper conditions. Among the promised novelties none excites greater interest than Richard Strauss's new opera 'Der Rosenkavalier,' which is to be produced late in January. In accordance with the composer's wish, Fräulein Eva von der Osten and Herr Lordmann will create the leading parts, and Herr Ernst von Schuch will conduct.

### GENEVA.

Professor E. Jaques-Dalcroze, the distinguished composer and inventor of a system of rhythmic gymnastics, was recently created 'Docteur des lettres honoris causa' by the Geneva University.

### LEIPZIG.

A four-act opera, 'Der Talisman,' composed by Mrs. Adela Madison to the text of Ludwig Fulda, has been accepted for production at the Municipal Theatre. The composer, an American lady, has studied composition with Debussy.

### MANNHEIM.

The Court Theatre opened the season with a performance of Kleist's drama 'Kathchen von Heilbronn,' with incidental music by Hans Pfitzner.

### MUNICH.

The last six Symphony concerts of the series given by the Münchener Konzertverein (conductor, Herr Ferdinand Löwe), took place on August 22, 24, 27, 31, September 2 and 4. The programmes included the last four Symphonies by Beethoven, Symphonies Nos. 1, 2, 3 of Brahms, and the third, fourth, seventh and ninth Symphonies by Bruckner.—The annual festival performances of works by Wagner and Mozart have taken place in the Prinzregententheater and the Residenztheater before crowded and enthusiastic audiences. The Wagner works presented were 'Tristan und Isolde,' 'Die Meistersinger,' the 'Ring des Nibelungen' and the early opera 'Die Feen.' The amount of labour spent on the production of the last-mentioned work seemed to have been hardly worth while. The Mozart performances in the Residenztheater included 'Don Giovanni,' 'Le nozze di Figaro,' 'Così fan tutte,' 'Die Entführung aus dem Serail,' the opera-seria 'Titus,' which in spite of many beauties must be considered antiquated, and the charming little German operetta 'Bastien und Bastienne' (which Mozart wrote in his thirteenth year). The works of both masters were excellently performed, particularly on those occasions when Herr Felix Mottl officiated at the conductor's desk.—On September 12, the eagerly anticipated first performance of Gustav Mahler's eighth Symphony took place in the Neue Musik Festhalle of the Exhibition, under the direction of the composer. A great number of the most famous living musicians were present, among them Dr. Richard Strauss. The work is conceived on a gigantic scale. It takes an hour and a-half to perform, and is laid out for eight solo voices, three choirs (one a children's choir), and an orchestra numbering about 140 performers,

and including mandolines, bells, glockenspiel, celesta, pianoforte, harmonium and organ. It is written in two parts, the first to the words of the great catholic invocation 'Veni Creator Spiritus,' and the second to the apotheosis of the second part of Goethe's 'Faust.' The work was received with the greatest enthusiasm. From a technical point of view, it no doubt is an enormous achievement. The scoring, even in spite of the example of Richard Strauss, is a marvel of beauty and brilliancy. Whether the composer's ideas are on a plane with his technical mastery is a matter upon which opinions are far from being unanimous.

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AMATEUR GRAND OPERA.—Mr. Laurence Hatchwell (22, Whitworth Road, South Norwood, London, S.E.), of the Croydon Operatic Society, wishes to know of other amateur societies in the Kingdom formed for the purpose of producing grand opera in English. The Croydon Society has about one hundred members, and plays two or three operas every season.

HOFFNUNG.—Mozart's 'Masonic Funeral Music' is to be obtained from Messrs. Breitkopf & Härtel. Purcell's funeral music, as used at Westminster Abbey, was played from Sir Frederick Bridge's manuscript.

TENOR CLEF.—The doubled treble clef used for tenor music is an arbitrary indication that the music is really an octave lower than indicated.

H. E. MURDAY.—Your inquiry would involve a comparison of the specifications, which we regret we cannot undertake to make.

S. W.—Particulars of the Home Reading Musical Union are given elsewhere in our present issue.

Numerous other answers are held over or have been dealt with privately.

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### MUSIC:

"The Water-side." Scottish Folk-Song. Arranged for S.A.T.B. by Edgar L. Bainton ... 653

FOUR Extra Supplements are given with this number:

1. Four-part Song: 'The heart of the night.' By Hubert Bath.
2. Portrait of Mr. Thomas Beecham.
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PRETORIA.—A farewell concert was given at the Town Hall on August 16 by Madame Wedlake-Santanera, who took part as pianist and harpist. She was assisted by Mrs. Altmann (violinist), Miss Bourke, and Mr. Percy Snowden (vocalists).

## Answers to Correspondents.

AMATEUR GRAND OPERA.—Mr. Laurence Hatchwell (22, Whitworth Road, South Norwood, London, S.E.), of the Croydon Operatic Society, wishes to know of other amateur societies in the Kingdom formed for the purpose of producing grand opera in English. The Croydon Society has about one hundred members, and plays two or three operas every season.

HOFFNUNG.—Mozart's 'Masonic Funeral Music' is to be obtained from Messrs. Breitkopf & Härtel. Purcell's funeral music, as used at Westminster Abbey, was played from Sir Frederick Bridge's manuscript.

TENOR CLEF.—The doubled treble clef used for tenor music is an arbitrary indication that the music is really an octave lower than indicated.

H. E. MURDAY.—Your inquiry would involve a comparison of the specifications, which we regret we cannot undertake to make.

S. W.—Particulars of the Home Reading Musical Union are given elsewhere in our present issue.

Numerous other answers are held over or have been dealt with privately.

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- |                                      |                   |
|--------------------------------------|-------------------|
| *1. My true love hath my heart ...   | Sir Philip Sidney |
| 2. Good-night ... ..                 | Shelley           |
| 3. Where shall the lover rest ... .. | Scott             |
| 4. Willow, Willow, Willow ... ..     | Shakespeare       |

## SECOND SET.

- |   |             |
|---|-------------|
| 1. O mistress mine ... ..               | Shakespeare |
| 2. Take, O take those lips away ... ..  | Shakespeare |
| 3. No longer mourn for me ... ..        | Shakespeare |
| 4. Blow, blow, thou winter wind ... ..  | Shakespeare |
| 5. When icicles hang by the wall ... .. | Shakespeare |

## THIRD SET.

- |   |                |
|---|----------------|
| *1. To Lucasta, on going to the wars ... .. | Lovelace       |
| 2. If thou would'st ease thine heart ... .. | Beddoes        |
| *3. To Althea, from prison ... ..           | Lovelace       |
| *4. Why so pale and wan ... ..              | Suckling       |
| 5. Through the ivory gate ... ..            | Julian Sturgis |
| *6. Of all the torments ... ..              | William Walsh  |

## FOURTH SET.

- |   |                        |
|---|------------------------|
| *1. Thine eyes still shined for me ... ..     | Emerson                |
| *2. When lovers meet again ... ..             | Langdon Elwyn Mitchell |
| *3. When we two parted ... ..                 | Byron                  |
| 4. Weep you no more ... ..                    | Anon.                  |
| 5. There be none of Beauty's daughters ... .. | Byron                  |
| 6. Bright star ... ..                         | Keats                  |

## FIFTH SET.

- |                                      |                       |
|--------------------------------------|-----------------------|
| *1. A stray nymph of Dian ... ..     | Julian Sturgis        |
| *2. Proud Maisie ... ..              | Scott                 |
| *3. Crabbed age and youth ... ..     | Shakespeare           |
| 4. Lay a garland on my hearse ... .. | Beaumont and Fletcher |
| 5. Love and laughter ... ..          | Arthur Butler         |
| 6. A girl to her glass ... ..        | Julian Sturgis        |
| 7. A Lullaby ... ..                  | E. O. Jones           |

## SIXTH SET.

- |  |                  |
|--|------------------|
| *1. When comes my Gwen ... ..            | E. O. Jones      |
| *2. And yet I love her till I die ... .. | Anon.            |
| *3. Love is a bable ... ..               | Anon.            |
| *4. A lover's garland ... ..             | Alfred P. Graves |
| 5. At the hour the long day ends ... ..  | Alfred P. Graves |
| 6. Under the greenwood tree ... ..       | Shakespeare      |

## SEVENTH SET.

- |   |                |
|---|----------------|
| 1. On a time the amorous Silvy ... ..           | Anon.          |
| 2. Follow a shadow ... ..                       | Ben Jonson     |
| 3. Ye little birds that sit and sing ... ..     | Thomas Heywood |
| 4. O never say that I was false of heart ... .. | Shakespeare    |
| 5. Julia ... ..                                 | Herrick        |
| 6. Sleep ... ..                                 | Julian Sturgis |

## EIGHTH SET.

- |                               |                        |
|-------------------------------|------------------------|
| 1. Whence ... ..              | Julian Sturgis         |
| 2. Nightfall in winter ... .. | Langdon Elwyn Mitchell |
| 3. Marian ... ..              | George Meredith        |
| 4. Dirge in woods ... ..      | George Meredith        |
| 5. Looking backward ... ..    | Julian Sturgis         |
| 6. Grapes ... ..              | Julian Sturgis         |

## NINTH SET.

- |                                      |                   |
|--------------------------------------|-------------------|
| 1. Three aspects ... ..              | Mary E. Coleridge |
| 2. A fairy town (St. Andrews) ... .. | Mary E. Coleridge |
| 3. The witches' wood ... ..          | Mary E. Coleridge |
| 4. Whether I live ... ..             | Mary E. Coleridge |
| 5. Armida's garden ... ..            | Mary E. Coleridge |
| 6. The maiden ... ..                 | Mary E. Coleridge |
| 7. There ... ..                      | Mary E. Coleridge |

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## FIRST SET.

- |                                |     |                   |
|--------------------------------|-----|-------------------|
| *1. My true love hath my heart | ... | Sir Philip Sidney |
| 2. Good-night                  | ... | Shelley           |
| 3. Where shall the lover rest  | ... | Scott             |
| 4. Willow, Willow, Willow      | ... | Shakespeare       |

## SECOND SET.

- |                                  |     |             |
|----------------------------------|-----|-------------|
| 1. O mistress mine               | ... | Shakespeare |
| 2. Take, O take those lips away  | ... | Shakespeare |
| 3. No longer mourn for me        | ... | Shakespeare |
| 4. Blow, blow, thou winter wind  | ... | Shakespeare |
| 5. When icicles hang by the wall | ... | Shakespeare |

## THIRD SET.

- |                                      |     |                |
|--------------------------------------|-----|----------------|
| *1. To Lucasta, on going to the wars | ... | Lovelace       |
| 2. If thou would'st ease thine heart | ... | Beddoes        |
| *3. To Althea, from prison           | ... | Lovelace       |
| *4. Why so pale and wan              | ... | Suckling       |
| 5. Through the ivory gate            | ... | Julian Sturgis |
| *6. Of all the torments              | ... | William Walsh  |

## FOURTH SET.

- |  |     |                        |
|--|-----|------------------------|
| *1. Thine eyes still shined for me     | ... | Emerson                |
| *2. When lovers meet again             | ... | Langdon Elwyn Mitchell |
| *3. When we two parted                 | ... | Byron                  |
| 4. Weep you no more                    | ... | Anon.                  |
| 5. There be none of Beauty's daughters | ... | Byron                  |
| 6. Bright star                         | ... | Keats                  |

## FIFTH SET.

- |                               |     |                       |
|-------------------------------|-----|-----------------------|
| *1. A stray nymph of Dian     | ... | Julian Sturgis        |
| *2. Proud Maisie              | ... | Scott                 |
| *3. Crabbed age and youth     | ... | Shakespeare           |
| 4. Lay a garland on my hearse | ... | Beaumont and Fletcher |
| 5. Love and laughter          | ... | Arthur Butler         |
| 6. A girl to her glass        | ... | Julian Sturgis        |
| 7. A Lullaby                  | ... | E. O. Jones           |

## SIXTH SET.

- |                                   |     |                  |
|-----------------------------------|-----|------------------|
| *1. When comes my Gwen            | ... | E. O. Jones      |
| *2. And yet I love her till I die | ... | Anon.            |
| *3. Love is a bable               | ... | Anon.            |
| *4. A lover's garland             | ... | Alfred P. Graves |
| 5. At the hour the long day ends  | ... | Alfred P. Graves |
| 6. Under the greenwood tree       | ... | Shakespeare      |

## SEVENTH SET.

- |  |     |                |
|--|-----|----------------|
| 1. On a time the amorous Silvy           | ... | Anon.          |
| 2. Follow a shadow                       | ... | Ben Jonson     |
| 3. Ye little birds that sit and sing     | ... | Thomas Heywood |
| 4. O never say that I was false of heart | ... | Shakespeare    |
| 5. Julia                                 | ... | Herrick        |
| 6. Sleep                                 | ... | Julian Sturgis |

## EIGHTH SET.

- |                        |     |                        |
|------------------------|-----|------------------------|
| 1. Whence              | ... | Julian Sturgis         |
| 2. Nightfall in winter | ... | Langdon Elwyn Mitchell |
| 3. Marian              | ... | George Meredith        |
| 4. Dirge in woods      | ... | George Meredith        |
| 5. Looking backward    | ... | Julian Sturgis         |
| 6. Grapes              | ... | Julian Sturgis         |

## NINTH SET.

- |                               |     |                   |
|-------------------------------|-----|-------------------|
| 1. Three aspects              | ... | Mary E. Coleridge |
| 2. A fairy town (St. Andrews) | ... | Mary E. Coleridge |
| 3. The witches' wood          | ... | Mary E. Coleridge |
| 4. Whether I live             | ... | Mary E. Coleridge |
| 5. Armida's garden            | ... | Mary E. Coleridge |
| 6. The maiden                 | ... | Mary E. Coleridge |
| 7. There                      | ... | Mary E. Coleridge |

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Mad Dog, The. Humorous (A.T.B.B.)	C. H. H. Parry	4d.	United are we	Brahms	2d.
Marching	Brahms	2d.	That very wise man. Humorous (A.T.B.B.)	C. H. H. Parry	3d.
Minnesingers, The	Schumann	2d.	There be none of beauty's daughters (A.T.B.B.)	G. A. Alcock	2d.
Night March, The	Schumann	3d.	Tziganes, The	Laurent de Rillé	4d.
O my City	Laurent de Rillé	6d.	Walpurga	F. Hegar	6d.

## FEMALE VOICES

(THREE-PART (S.S.A.))

(where not otherwise stated).

Ab, tender flowers	F. Hiller	14d.	Lonely Isle, The (4 parts)	G. A. Macfarren	3d.
Annie Laurie (arr. by C. Macpherson)	Scotch Air	3d.	Mermaid, The (5 parts)	Schumann	3d.
Ballad of Sir Humphrey Gilbert, The	W. Wolstenholme	6d.	Merry Spring returning	F. Hiller	3d.
Bleachers' Night Song, The (4 parts)	Schumann	14d.	Pixies, The	S. Coleridge-Taylor	3d.
Chapel, The (4 parts)	Schumann	14d.	Rest thee on a mossy pillow	H. Smart	14d.
Christmas Greeting, A. For two Sopranos (Soli or Chorus), with accomp. for Violins and Pianoforte	E. Elgar	6d.	River King, The (4 parts)	Schumann	14d.
Day in twilight grace	F. Hiller	3d.	Rosemary (4 parts)	Schumann	14d.
Encircled with a twine of leaves	S. Coleridge-Taylor	3d.	Shed no tears (4 parts)	E. Austin	2d.
Fair Elma	F. Hiller	3d.	Shepherd's sweet lot, The (2 parts)	B. Luard-Selby	14d.
Fall of the leaf, The (2 parts)	Schumann	2d.	Skyark, The	J. C. Maclean	3d.
Flaming Sun is dying, The	F. Hiller	14d.	Soldier's Bride, The (4 parts)	Schumann	14d.
Forest Fay, The (4 parts)	Schumann	14d.	Sun does rise, The (2 parts)	B. Luard-Selby	14d.
Forsaken Maiden, The (4 parts)	Schumann	14d.	Sweet echo (2 parts)	W. G. Alcock	3d.
Full fathom five (2 parts)	J. Ireland	14d.	Tambourine Player, The (4 parts)	Schumann	14d.
Good-night	M. F. Phillips	3d.	There is a garden in her face (2 parts)	J. Ireland	14d.
Happy hunter, The (4 parts)	Schumann	14d.	Three Fishers, The (4 parts)	W. Wolstenholme	3d.
In midst of ocean (2 parts)	Schumann	3d.	Wigil	F. Hiller	14d.
It is not always May	Finsuti	2d.	Were I a bird	F. Hiller	14d.
June roses	Schumann	14d.	What can lambskins do?	S. Coleridge-Taylor	3d.
Love-song, A. Accompaniment for Harp (or Pianoforte), Violin and Violoncello	Granville Bantock	4d.	Ye banks and braes (2 parts)	A. M. Richardson	3d.
			You spotted snakes	J. D. Davis	3d.
			Zephyr thro' the woodland straying	F. Hiller	3d.

§ Orchestral Accompaniment.

LONDON: NOVELLO AND COMPANY, LIMITED.

## NOVELLO'S OCTAVO EDITION OF PART-SONGS, &amp;c.

SELECTED LISTS OF RECENTLY PUBLISHED PART-SONGS.

## MIXED VOICES

(S.A.T.B., Unaccompanied or Accompanied).

MIXED VOICES			<i>ad lib.</i> where not otherwise stated			
Angelie Hunter, The (arr. by Brahms)	German Folk-song	3d.	Moon's warm beams, The	..	A. Jensen	14d.
Angelus	E. Elgar	4d.	Morning Song (arr. by Brahms)	..	German Folk-song	3d.
Autumn fields, The	E. Gade	3d.	My soul would drink those echoes (2 parts)	..	A. C. Mackenzie	4d.
Birds are singing, The	Hans Sitt	2d.	Night softly falling	..	G. Lewin	3d.
Black Monk, The (arr. by Rutland Boughton)	Welsh Folk-song	3d.	Nightingale in moonlight glades, The	..	Hans Sitt	2d.
By woodland and wayside	E. Franz	2d.	Nocturn	..	R. H. Walthew	14d.
Call of the breeze, The	J. Cliffe Forrester	14d.	North or South	..	Schumann	3d.
Chloe, that dear bewitching prude	Healey Willan	2d.	Nun, The	..	Schumann	14d.
Chorus of Empire	C. A. E. Harris	3d.	O bounteous Nature	..	F. Hegar	3d.
Christmas greeting, A. For two Sopranos (Soli or Chorus), Tenor and Bass Chorus, with accomp. for two Violins and Pianoforte	E. Elgar	6d.	O come with me and wander far	..	Gade	3d.
Come away, death (arr. by G. Shaw)	Arne	2d.	O tender sleep	..	M. F. Phillips	14d.
Come forth, the summer murmur hear	E. Franz	2d.	One with eyes the fairest	..	Granville Bantock	14d.
Comrades' song of hope (arr. by Percy E. Fletcher)	A. Adam	2d.	Out of the darkness (2 parts)	..	Granville Bantock	6d.
Cruiskeen Lawn, The (arr. by Granville Bantock)	Irish Air	3d.	Out upon it	..	C. H. H. Parry	2d.
Day dreams	M. Meyer-Obersleben	14d.	Philida floats me	..	C. Lee Williams	3d.
Death, the reaper	Schumann	3d.	Pride of youth, The	..	John E. West	3d.
Death, the reaper (arr. by Brahms)	German Folk-song	3d.	Prithoe, why?	..	C. H. H. Parry	2d.
Emmer's lament for Cuchulain (arr. by Granville Bantock)	Irish Air	3d.	Qui Vive!	..	A. C. Mackenzie	3d.
Empire and Motherland	C. Harris	3d.	Sheep shearing, The (arr. by C. J. Sharp)	..	Somerset Folk-song	3d.
Empire of the Sea	C. A. E. Harris	4d.	Sir Spring doth ride	..	Gade	3d.
Fairy Spring	M. Meyer-Obersleben	2d.	Sleep	..	R. H. Walthew	14d.
Fly, singing bird (arranged)	E. Elgar	6d.	Snow, The (arranged)	..	E. Elgar	6d.
For Empire and for King	Percy E. Fletcher	6d.	Song of Fionnuala, The (arr. by Granville Bantock)	..	Irish Air	14d.
Forest Bride, The	Schumann	3d.	Song of love's coming, A	..	A. C. Mackenzie	3d.
Gallant Swabian Captain, A	F. Hegar	3d.	Sorrow and pain	..	C. H. H. Parry	2d.
Gay Madcap	Schumann	3d.	Spirit of night (2 parts)	..	Granville Bantock	6d.
Go, song of mine (2 parts)	E. Elgar	8d.	Spring is here, The	..	F. Hegar	3d.
God sends the night	R. Somerville	14d.	Spring's welcome	..	Clowes Bayley	14d.
Had I a cave	Healey Willan	2d.	Storm, The	..	Schumann	3d.
Heart of the night, The (Accompanied)	Hubert Bath	3d.	Sweet day, so cool	..	C. H. H. Parry	2d.
High in heaven's domain (arr. by M. Meyer-Obersleben)	F. Curti	3d.	Swiftly fly the birds	..	Schumann	14d.
How sweet thy modest light	A. S. Burrows	4d.	Three ships, The (Christmas Song)	..	Colin Taylor	3d.
In the lazy summer noon	E. Franz	2d.	Throstle sings, The	..	M. Meyer-Obersleben	2d.
In the North land	J. Cliffe Forrester	3d.	Thuringian Volkslied	..	Abt	14d.
In the silent West (2 parts)	Granville Bantock	4d.	To a bee	..	T. W. Stephenson	3d.
King of Thule, The	Schumann	3d.	To Claribel	..	D. Price	2d.
Kitty of Coleraine (arr. by C. H. Lloyd)	Irish Air	3d.	Wake the serpent not	..	Granville Bantock	14d.
Leprechaun, The	Granville Bantock	4d.	When Sunday's bells did chime	..	Hans Sitt	2d.
Links o' Love, The	J. B. McEwen	14d.	When the world is gay	..	E. Franz	3d.
Lonely hunter, The	Schumann	14d.	When woods are dight	..	Gade	3d.
Lover's wraith, The (arr. by Brahms)	German Folk-song	3d.	Where the bee sucks (arr. by G. Shaw)	..	Arne	14d.
Men of Harlech (arr. by Rutland Boughton)	Welsh Folk-song	3d.	Whispers of Summer	..	S. Coleridge-Taylor	14d.
Merry time of Maying, The (arr. by Brahms)	German Folk-song	3d.	Who rides for the King	..	R. Somerville	3d.
Midnight by the sea	A. C. Mackenzie	3d.	Wind of the waters	..	Schumann	2d.
Minstrel, The	Schumann	14d.	Wounded youth, The	..	Schumann	2d.
			Wrong not, sweet Empress	..	C. H. H. Parry	2d.
			Young May moon, The (arr. by C. H. Lloyd)	..	Irish Air	2d.

## MALE VOICES

(T.T.B.B. where not otherwise stated).

Analogy, An (A.T.B.B.)	C. H. H. Parry	2d.	Old Hunter, The	Brahms	2d.
Bacchanalian Chorus	J. W. Elliott	4d.	On guard	Brahms	14d.
Blossom or Snow	Schumann	2d.	Orpheus, Humorous (A.T.B.B.)	C. H. H. Parry	3d.
Bushes and Briars (arr. by R. V. Williams)	Essex Folk-song	3d.	Out of the deep	Laurent de Rillé	2d.
Canst thou forget the silent tears (A.T.B.B.)	J. W. Elliott	3d.	Pibroch of Donuil Dhu	Granville Bantock	4d.
Drinking Song	Laurent de Rillé	3d.	Piper o' Dundee	Granville Bantock	4d.
Duncan Gray (T.T.B.)	A. M. Richardson	3d.	Roman war song	J. Lyon	3d.
Glories of our blood and state, The	Granville Bantock	3d.	Serenade	Laurent de Rillé	3d.
Hang fear, cast away care (A.T.B.B.)	C. H. H. Parry	3d.	Soldier, rest	A. Somervell	3d.
Jolly Ploughboy, The (arr. by R. V. Williams)	Sussex Folk-song	2d.	Soldier's death, The	Brahms	14d.
Laird o' Cockpen	Granville Bantock	4d.	Song of Freedom	Schumann	3d.
Life's crown is love	Schumann	3d.	Song of the Vineyard	Laurent de Rillé	2d.
Lotus flower, The	Schumann	2d.	Spectres' Dance, The	Schubert	14d.
Love wakes (A.T.B.B.)	C. H. H. Parry	2d.	Swiss Shepherd's farewell, The	Laurent de Rillé	2d.
Mad Dog, The. Humorous (A.T.B.B.)	C. H. H. Parry	4d.	United are we	Brahms	2d.
Marching	Brahms	2d.	That very wise man. Humorous (A.T.B.B.)	C. H. H. Parry	3d.
Minnesingers, The	Schumann	2d.	There be none of beauty's daughters (A.T.B.B.)	G. A. Alcock	2d.
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Encircled with a twine of leaves	S. Coleridge-Taylor	3d.	Shed no tears (4 parts)	E. Austin	2d.
Fair Elma	F. Hiller	3d.	Shepherd's sweet lot, The (2 parts)	B. Luard-Selby	14d.
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Flaming Sun is dying, The	F. Hiller	14d.	Soldier's Bride, The (4 parts)	Schumann	14d.
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Good-night	M. F. Phillips	3d.	There is a garden in her face (2 parts)	J. Ireland	14d.
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In midst of ocean (2 parts)	Schumann	3d.	Wigil	F. Hiller	14d.
It is not always May	Finsuti	2d.	Were I a bird	F. Hiller	14d.
June roses	Schumann	14d.	What can lambskins do?	S. Coleridge-Taylor	3d.
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§ Orchestral Accompaniment.

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A few more years shall roll .. .. .	H. Blair	3d.
Almighty God, give us grace .. .. .	S. S. Wesley	3d.
*And God shall wipe away all tears .. .. .	Frederick R. Greenish	3d.
*And He shall purify .. .. .	Handel	14d.
*And Jacob was left alone .. .. .	J. Stainer	14d.
*And the Angel said unto her .. .. .	King Hall	14d.
*And the glory of the Lord .. .. .	Handel	14d.
And there shall be signs .. .. .	E. W. Naylor	4d.
*Arise, O Jerusalem .. .. .	Oliver King	14d.
Ascribe unto the Lord .. .. .	J. Travers	6d.
*Awake, awake, put on strength .. .. .	A. Borton	14d.
*Awake, awake, put on thy strength, O Zion .. .. .	J. Stainer	6d.
Awake, put on thy strength .. .. .	M. Wise	4d.
*Awake, thou that sleepest .. .. .	J. Stainer	6d.
Behold, I come quickly .. .. .	Ivor Atkins	2d.
Behold, the day is come .. .. .	H. H. Woodward	4d.
Behold, two blind men .. .. .	J. Stainer	3d.
Beloved, now are we the sons of God .. .. .	E. H. Thorne	14d.
Blessed are they .. .. .	H. Blair and N. W. Howard McLean, each	3d.
Blessed be the Lord God .. .. .	C. S. Heap	6d.
Blessed is He who cometh .. .. .	C. Gounod	14d.
Blessed Lord .. .. .	S. S. Wesley	2d.
*Come and let us return (Two-part Anthem) .. .. .	G. A. Macfarren	2d.
Day of anger, day of mourning .. .. .	C. Gounod	3d.
Day of anger, day of mourning .. .. .	Mozart	6d.
*Day of wrath .. .. .	J. Stainer	2d.
*Doth not wisdom cry? .. .. .	R. Haking	14d.
Drop down, ye heavens .. .. .	G. A. Macfarren	2d.
*Enter not into judgment .. .. .	T. Attwood	14d.
Enter not into judgment .. .. .	Clarke-Whitfield	2d.
Far down the ages now .. .. .	Arthur C. Edwards	14d.
*Far from their home .. .. .	H. H. Woodward	3d.
For a small moment .. .. .	J. Stainer	2d.
For the mountains shall depart .. .. .	L. Samson	3d.
*From the rising of the sun .. .. .	F. A. G. Ouseley	14d.
Gloria unto the Lord .. .. .	C. Darwin	2d.
*God hath appointed a day .. .. .	B. Tours	14d.
*Grant us Thy peace .. .. .	Mendelssohn	14d.
Hark the glad sound .. .. .	A. R. Gaul and E. V. Hall, each	3d.
*Hearken unto Me, My people .. .. .	A. Sullivan	14d.
He comes, but not in regal splendour .. .. .	W. Croft	2d.
Henceforth when ye hear My voice .. .. .	Mendelssohn	3d.
*He that shall endure .. .. .	Mendelssohn	14d.
Hosanna .. .. .	G. A. Macfarren	3d.
*Hosanna in the highest .. .. .	J. Stainer	14d.
Hosanna to the Son .. .. .	G. A. Macfarren and O. Gibbons, each	3d.
*How lovely are the messengers .. .. .	Mendelssohn	2d.
If a man die, shall he live again .. .. .	Charles Macpherson	14d.
*In the beginning was the word .. .. .	E. H. Thorne	14d.
It is high time .. .. .	J. Barnby	14d.
It is high time to awake .. .. .	Walter Spinney	3d.
It shall come to pass .. .. .	G. M. Garrett	6d.
*I will look unto the Lord (Two-part Anthem) .. .. .	G. A. Macfarren	2d.
Let our hearts be joyful .. .. .	Mendelssohn	14d.
Lord, let me know mine end .. .. .	M. Greene	3d.
Lord, let me know mine end .. .. .	J. Gos	3d.
Lord, what love have I .. .. .	C. Staggall	6d.
Mine eyes look unto Thee .. .. .	H. Baker	3d.
My soul truly waiteth .. .. .	B. Steane	2d.
O Adonai (O Lord and Ruler) .. .. .	J. Stainer	14d.
O Clavis David (O Key of David) .. .. .	J. Stainer	14d.
O Emmanuel (O Emmanuel) .. .. .	J. Stainer	14d.
O God, Thou art my God .. .. .	H. Purcell	3d.
O Jerusalem, look about thee .. .. .	E. W. Naylor	4d.
O Lord Jesu Christ .. .. .	S. S. Wesley	2d.
O Lord my God, I will exalt Thee .. .. .	J. Nares	3d.
O Oriens (O Day-spring) .. .. .	J. Stainer	14d.
O Radix Jesse (O Root of Jesse) .. .. .	J. Stainer	14d.
O Rex Gentium (O King and Desire) .. .. .	J. Stainer	14d.
O Sapientia (O Wisdom) .. .. .	J. Stainer	14d.
O Thou, the central orb .. .. .	Orlando Gibbons	3d.
Our conversation is in heaven .. .. .	W. B. Gilbert	2d.
Out of the deep .. .. .	H. Walford Davies	4d.
Out of the deep .. .. .	G. C. Martin	3d.
*Praise His awful Name .. .. .	Spohr	2d.
Prepare ye the way .. .. .	J. M. Crament	4d.
*Prepare ye the way .. .. .	G. M. Garrett	3d.
*Rejoice greatly .. .. .	H. Gadsby	14d.
*Rejoice greatly, O daughter of Sion .. .. .	H. H. Woodward	14d.
Rejoice in the Lord .. .. .	S. Reay	14d.
Rejoice in the Lord .. .. .	F. R. Statham	4d.
Rejoice in the Lord .. .. .	H. Purcell and John Redford, each	3d.
Rejoice in the Lord alway .. .. .	A. R. Gaul	3d.
*Rise up, arise .. .. .	Mendelssohn	3d.
*Seek ye the Lord .. .. .	C. Bradley	14d.
*Seek ye the Lord .. .. .	J. F. Bridge and J. V. Roberts, each	3d.
*Seek ye the Lord .. .. .	J. A. Bailey and H. Kinsey, each	3d.
*Sleepers, wake, a voice is calling .. .. .	Mendelssohn	14d.
Swiftly the moments (Advent Litany) .. .. .	J. M. Crament	14d.
*The grace of God that bringeth salvation .. .. .	J. Barnby	14d.
*The great day of the Lord is near .. .. .	G. C. Martin	14d.
The Lord will comfort Sion .. .. .	H. Hiles	6d.
The night is far spent .. .. .	B. Steane and M. Smith, each	14d.
The night is far spent. S.A.T.B. (or Two-part) .. .. .	M. B. Foster, ea.	3d.
The Wilderness .. .. .	J. Gos and S. S. Wesley, ea.	6d.
Think, good Jesu .. .. .	Mozart	6d.
This is the record of John .. .. .	Orlando Gibbons	3d.
*Thou Judge of quick and dead .. .. .	S. S. Wesley	3d.
Thy Word is a lantern .. .. .	H. Purcell	4d.
To Thee do I lift up my soul .. .. .	King Hall	14d.
Turn Thee again, O Lord .. .. .	T. Attwood	14d.

Anthems marked thus \* are to be had in Tonic Sol-fa, 1d. to 3d. each.  
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## Cantatas for Advent.

## WATCH YE, PRAY YE

(WACHET, BETET)

A CANTATA

FOR SOLI, CHORUS, AND ORCHESTRA

COMPOSED BY

J. S. BACH.

EDITED BY E. H. THORNE.

ENGLISH VERSION BY CLAUDE AVELING.

Price One Shilling.

## ADVENT HYMN

"IN LOWLY GUISE THY KING APPEARETH"

FOR SOPRANO SOLO AND CHORUS, WITH ORCHESTRAL  
ACCOMPANIMENT

COMPOSED BY

R. SCHUMANN.

TRANSLATED FROM THE GERMAN OF FRIEDRICH RÜCKERT

BY THE REV. J. TROUTBECK, D.D.

Price One Shilling. Words only, 7s. 6d. per 100.

BLESSED ARE THEY WHO  
WATCH

A CANTATA FOR ADVENT

FOR SOPRANO SOLO AND CHORUS

WITH

HYMNS TO BE SUNG BY THE CONGREGATION

THE WORDS SELECTED FROM HOLY SCRIPTURE

THE MUSIC COMPOSED BY

HUGH BLAIR.

Price One Shilling and Sixpence. Words only, 7s. 6d. per 100.

## THE TWO ADVENTS

A CHURCH CANTATA

THE WORDS SELECTED AND WRITTEN BY THE

REV. E. W. BOWLING, M.A.

COMPOSED BY

GEORGE GARRETT (Op. 23).

Price One Shilling and Sixpence. Words only, 7s. 6d. per 100.

BLOW YE THE TRUMPET IN  
ZION

A CANTATA FOR ADVENT

COMPOSED BY

WARWICK JORDAN.

Price One Shilling.

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A few more years shall roll .. .. .	H. Blair	3d.
Almighty God, give us grace .. .. .	S. S. Wesley	3d.
*And God shall wipe away all tears .. ..	Frederick R. Greenish	3d.
*And He shall purify .. .. .	Handel	14d.
*And Jacob was left alone .. .. .	J. Stainer	14d.
*And the Angel said unto her .. .. .	King Hall	14d.
*And the glory of the Lord .. .. .	Handel	14d.
And there shall be signs .. .. .	E. W. Naylor	4d.
*Arise, O Jerusalem .. .. .	Oliver King	14d.
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Gloria unto the Lord .. .. .	C. Darton	2d.
*God hath appointed a day .. .. .	B. Tours	14d.
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O Jerusalem, look about thee .. .. .	E. W. Naylor	4d.
O Lord Jesu Christ .. .. .	S. S. Wesley	2d.
O Lord my God, I will exalt Thee .. .. .	J. Nares	3d.
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BY

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BY

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MICHAELMAS HALF-TERM begins Monday, November 7.  
Entrance Examination, Wednesday, November 2, at 3.

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MR.

## ROBERT NEWMAN'S ANNUAL CONCERT.

WEDNESDAY, NOVEMBER 2, AT 8.

SOLO VIOLIN - HERR FRITZ KREISLER

(Who has kindly consented to play.)

OVERTURE .. "The Magic Flute" .. Mozart  
CONCERTO in E, for Violin, Strings, and Organ .. Bach

KREISLER.

GRAND ORGAN—MR. FREDK. B. KIDDLE.

SYMPHONY No. 5, in C minor .. Beethoven  
CONCERTO in E minor, for Violin and Orchestra .. Mendelssohn

KREISLER.

OVERTURE AND VENUSBERG MUSIC (*Tannhäuser*) .. Wagner

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SATURDAY, NOVEMBER 5, AT 3.

NOCTURNE No. 2 .. "Fêtes" .. Debussy  
SYMPHONY No. 2, in D .. Beethoven  
PIANOFORTE CONCERTO No. 2, in F minor .. Chopin  
FESTAL OVERTURE in B flat .. Walford Davies

SOLO PIANOFORTE—BACKHAUS.

SATURDAY, NOVEMBER 19, AT 3.

OVERTURE .. "A Midsummer Night's Dream" .. Mendelssohn  
PIANOFORTE CONCERTO in A minor .. Grieg  
SYMPHONY No. 1, in C .. Beethoven  
CLOSING SCENE (*Götterdämmerung*) .. Wagner  
RHAPSODY .. "España" .. Chabrier

VOCALIST—MISS ELLEN BECK.

SOLO PIANOFORTE—MISS JOHANNE STOCKMARR.

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YSAÏE

## VIOLIN RECITAL.

WEDNESDAY, NOVEMBER 9, AT 3.

SONATA in D major (arranged by Alfred Moffat) .. Nardini  
SUITE (Old Style) .. Vieuxtemps  
LA MUSE ET LE POÈTE (for Violin and Violoncello) .. Saint-Saëns

MM. YSAÏE and HOLLMAN.

CONCERTO No. 4, in D minor (with Organ and Harp) .. Vieuxtemps

SOLO VIOLIN—YSAÏE.

SOLO VIOLONCELLO - M. HOLLMAN.

SOLO HARP - MR. ALFRED KASTNER.

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AT THE PIANOFORTE - MR. CHARLTON KEITH.

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